

psa JOURNAL



Prize Winner (See Page 6)

Alice Kiebert

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Closing date for news is 25th of second preceding month. In Stamford, Trading Post items must be in our hands by 20th of second preceding month. Urgent and brief news items can be accepted up to the 1st of the preceding month. News handled by Division Editors must be in their hands at least two weeks before closing dates. All correspondence regarding editorial matters should be addressed to the Editorial Office in Stamford, Conn.

Change of address notices should be sent to PSA Headquarters in Philadelphia.

The PSA Journal is sent to all member clubs

and affiliated organizations. It is for the use of the entire group and not solely for the individual to whom it is addressed.

PSA Journal does not pay for manuscripts or pictures; all functions of PSA are based on voluntary activity.

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THE PRESIDENT REPORTS . . .

A much too quick, short, and hurried trip to Los Angeles resulted in complete satisfaction that our 1953 Convention is going to be one no PSA'er can afford to miss. With Mel Phegley and Harvey Brown in charge and with the wonderful cooperation of the Southern California Council, the SAC, plus the enthusiastic aid of scores of PSA'ers, the plans for the Convention are well ahead of where New York was a year ago—and you know what a fine show they put on!

No small part of the perfection of their planning is due to the new thinking of Tim Holden and his National Convention Committee and their planned carry-over of past experience. Basing their ideas on the past lack of full information from one committee to the next as well as on the complications of too many events going on simultaneously, the Committee has arranged for two days of the regular Division programs with the remaining two days restricted to inter-Divisional events, the outing (and just wait until you hear the plans for THAT!), the meeting of the National Council, and the Membership Meeting. That last is one of the most important parts of the entire program for it will include basic reports of what has been done and a discussion of what is ahead. This 1953 Convention is going to be both big and good; I hope to see you there.

And something else—the 1953 Convention marks the Twentieth year of PSA!

The feeling is growing that PSA now needs more regional conventions—at least three of them each year—to bring the advantages of our get-togethers to all PSA'ers without too great traveling cost. We have the June Regional in Quebec, the National in August in Los Angeles, but none scheduled for the Eastern or Central Zones—and October seems to be open. Suggestions and invitations will be warmly welcomed by Vice-President Holden.

The Board feels that Gene Chase's Regional Activities Committee will have as one effect the almost automatic locating of more regional conventions, but those plans are being developed slowly and carefully for the best possible long-range results and will not lead to conventions immediately. That's a hint!

By the time this reaches you, the Photo-Journalism Town Meeting in Sturbridge, Mass., will be history but right now it is problems and trouble for PJD Chairman Dave Eisendrath, Bob Garland, and local Chairman Maurice Frank who are carrying the ball in this most valuable and interesting event. With a theme of photo-journalism in all kinds of photography, these three—almost alone—have planned a two-day session (including the outing on Sunday) that cannot fail to help New England's picture making. They deserve the gratitude of the entire Society.

Also about the time this arrives, there is practically sure to be big news of the Camera Club Committee which has been reestablished by the Board. Clubs everywhere offer us a great opportunity for service, and you can have your part in it by volunteering when the details appear in the May Journal.

See you then.

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NEW AIDS FOR BETTER PICTURE-MAKING

By JACOB DESCHIN, FPSA

The news is miscellaneous this month, with cameras somewhat in the lead, headed by the DeJur Twin-Lens Reflex Camera, which DeJur-Amsco Corp., 45-01 Northern Boulevard, Long Island City, N.Y., recently announced. Principal features of the camera, which is \$49.50, include among other details, the following: Fresnel-type field lens under ground glass with ring-free spot in the center; an over-sized magnifier for better convenience in focusing; direct vision sports finder; Chromatar f/3.5 coated 85mm lens in Wollensak Rapax Synchronomatic shutter with speeds to 1/400th, internally synchronized; swing-out film holder, etc.

Another new camera is the Illoca Quick A, German 35mm miniature priced at \$39.95, and distributed in this country by Ercona Camera Corp., 527 Fifth Avenue, New York. The Illoca has the f/3.5 Iltar lens in a Gauthier Vero shutter with speeds from 1/25th to 1/200th, and bulb; choice of double exposure prevention; built-in flash; removable back; sprocketless take-up spool and automatic film counter.

A new model 400 Graflex "22" twin-lens reflex camera with a Graphex shutter with speeds from 1 second to 1/400th, time and bulb, is announced by Graflex, Inc. The shutter synchronizes Type M flash lamps to 1/25th of a second, Type F lamps to 1/100th, and zero-delay electronic at all shutter speeds. The camera is available in gray or black at \$124.50. A solenoid release mount to permit synchronizing Type M lamps at all speeds is \$1.50.

The new model Ikonflex IIa, the twin-lens reflex imported by Carl Zeiss, Inc., 485 Fifth Avenue, New York, is now available. Features of this \$200 camera include the Zeiss-Opton Tessar f/3.5 coated lens in Synchro Compur shutter, giving synchro-

nized speeds to 1/500th; automatic cocking of the shutter as film is wound; extra-bright ground-glass focusing screen; direct vision finder; large hinged magnifying glass. A leather eveready carrying case is \$16.

Formerly imported as the Contax-S, the Pentacon eye-level single-lens reflex miniature camera is now being handled by the Pentacon Corp., 50 West 29th Street, New York. Principal feature of the camera is the prismatic eye-level viewfinder which permits focusing and viewing directly through the camera lens. The lens has a preset diaphragm, which is stopped down instantly just before making the exposure. Equipped with the 58mm f/2 Zeiss Biotar, the price is \$359.50; with 50mm f/2.8 Zeiss Tessar, \$299.75. A leather carrying case is \$15; a B-C flashgun, \$15.50.

Flash

Nearly 400,000,000 (correct) flash lamps will be used in this country in 1953, according to an estimate by Fred F. Harroff, General Electric's vice-president and general manager of the company's Lamp Division. This is double the consumption by amateurs and professionals only three years ago, and nine times the 1946 figure.

A new Super Speed Flash with built-in Flash Exposure Kal-Q-Lator, which gives the camera setting for color or black and white film pictures at any distance, is offered by Kalart Company, of Plainville, Conn. The flash unit is made of metal, has a two-cell battery unit, and a die-cast bracket of two types: the universal bracket for miniature and rollfilm cameras, and the reflex bracket for reflex cameras. For cameras with built-in synchronization, the price is \$9.95; for non-synchronized cameras with self-setting shutters, \$10.95; for non-synchronized cameras with set-and-release shutters, \$19.75.

The Kodak B-C Flashholder, which combines the Kodak Standard Flashholder, the Lumaclad reflector and the Kodak B-C Flashpak, is announced by Eastman Kodak at \$10.40 complete with the Kodak 2-Way Flashguard, a versatile bracket and non-kinking cord. The reflector may be used on either side of the camera. The flash unit is equipped with an extension unit connector post.

Burleigh Brooks Company, 10 West 46th Street, New York, announces a newly designed shoe mounting device which permits fitting the Flashflex gun into all standard camera body clips. Featuring a new non-metallic locking nut, this shoe will not scratch the camera and is interchangeable with the regular Rollei bayonet mounting.

Accessories

Cinelast, a film protecting formula for treating films, slides, prints, and similar material against static electricity, scratches, brittleness and other damage and will extend the life of color material, is announced by Cinelac Company, 610 Fifth Ave., New

York. The solution, which costs \$1.98 for a 2-ounce bottle, enough to treat 500 slides or 1,000 feet of 8mm film, is applied merely by wiping a Cinelast-moistened flannel pad to the emulsion.

The Fedco DeLuxe Sheet Film Tank, for developing sheet film and film pack from 2½x3¼ to 4x5 and centimeter sizes, twelve sheets at a time, is offered at \$7.65 by Fedco Products, 37 Murray St., New York. A "click-stop" guide rod permits loading film into curved grooves in darkness. The tank is then covered with a light-tight top equipped with pouring lips and central pouring opening, with well for agitation rod or thermometer; processing is done in room light.

The Home Portrait Meter, a device designed to eliminate problems of lighting and exposure in home portraiture, has been placed on the market by Kanco Photo Corp., 30 West 31st Street, New York. The \$4.95 unit is made of plastic, uses flood or flash lamps and is supplied with an illustrated 32-page booklet of instruction.

A new low price for color enlargements is announced by Colortronic Laboratories, Inc., 224 East 38th Street, New York. They will enlarge your 35mm or 2½x3¼ color slide by the Dye Transfer process to 11x14 inches for \$14.50 and to 14x17 inches for \$18.50, with extra prints at \$2.50 and \$3.50, respectively. The company reports the prints are "corrected for color purity and tone range".

The Headliner, a 200-watt blower-cooled projector for 2x2 slides costing \$37.50, is offered by Three Dimension Co., 4555 West Addison St., Chicago. The projector has a new type condenser and filter-condenser optical system, 5-inch coated anastigmat lens, feed-through slide carrier and micro-tilt adjustment with dual knobs. The projector is supplied with a metallic finish carry-carton. A luggage-style case is available at \$6.

"Shield 'N' Vue", a transparent plastic shield for holding and protecting stereo slides, has been introduced by Revere Camera Co., Chicago, makers of the new Revere 33 Stereo Camera. The shield can be wiped clean with a damp cloth or replaced if scratched. A box of fifty is \$2.85. The box is designed for use as a stereo file.

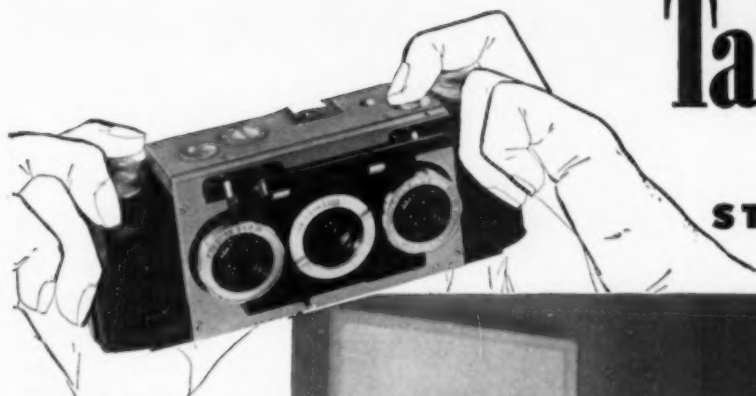
E. Leitz, Inc., importers of the Leica camera, announce a sharp increase in the importation of accessories for this camera during the next two months. Some of the supplies will be doubled, while the average increase will be about 50 percent, the company says.

A two-times yellow filter for the Zeiss Ikon Box Tenger camera, which has three diaphragm openings, is offered by Carl Zeiss, Inc., importers, 485 Fifth Ave., New York. The price is \$2.50.

The Reflex Proxifocuser, a closeup attachment for twin-lens reflex cameras, has been placed on the market by Interstate Photo Supply Corp., 28 West 22nd Street, New York. Available in three focusing ranges, the prices are \$5.95 to \$6.95, with leather case. No. 1 focuses from 21 to 39 inches; No. 2 from 14 to 20 inches; No. 3 from 9 to 13 inches.

A new 4x magnifier with a 45-degree angle for convenient viewing when used with the Leitz Mirror Reflex Housing, is





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
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announced by E. Leitz, Inc., 468 Fourth Ave., New York. The magnifier shows an erect image, with correct left-to-right orientation. The price is \$45.

Two new changing bags made of double zippered inner and outer bags have been introduced by Spiratone, Inc., 49 West 27th St., New York. The smaller of the bags, which have been imported from Japan, has a 16x17-inch working space and costs \$3.95; the larger model a 27x30-inch space and sells for \$6.95.

Kodak Sonotrack Coating, the magnetic sound track service offered by Eastman Kodak Company, is now available for double-perforated 16mm film, through Kodak dealers, at \$.025 per foot, minimum order \$10. Work required to put repairable films in satisfactory condition for coating, says the company, will be charged for on the basis of the time required.

Arddangosfa Ffotograffiaeth

Eisteddfod Genedlaethol Frenhinol Cymru, Y Rhyl a'r Cylch, Awst 3-8, 1953. Y mae'r Arddangosfa yn agored i bob ffotograffydd. Rhaid i'r holl waith a anfonir fod hed ei arddangos o'r blaen mewn unrhyw Arddangosfa o dan nawdd Eisteddfod Genedlaethol Frenhinol Cymru.

Entry forms must be sent before May 1 and entries must arrive before June 13. Unmounted prints and transparencies must bear name and title. Full data in Salon Calendar.

1953 Exhibition Print Award

The Pictorial Division will present the first of three annual Exhibition Print Awards at the Convention Banquet in Los Angeles. Each of these awards will be \$100 in cash, the gift of an anonymous donor, presented to the exhibitor who has shown the largest number of new, different prints during the current salon year.

To qualify for this award, exhibitors should submit a complete record of each print, indicating where it has been accepted during the current salon year (July 1, 1952 to June 30, 1953). This summary must be presented by July 15, 1953. One copy should be sent to Ray Miess, APSA, Chairman of the Pictorial Division, and one copy to C. A. Yarrington, Director of the Who's Who Listing.

This award was created to honor the exhibitor who is constantly striving to make new pictures rather than circulating a few pictures to all exhibitions. The only prints eligible are those which were not exhibited prior to the 1952-53 salon year. The 1953 Exhibition Print Award will be made on the basis of the largest number of new and different prints exhibited.

The Cover Picture

We couldn't resist the charm of this springtime scene, with those April showers due according to the rapidly moving pages of our calendar. Our cover picture, by Alice Kiebert of Ottawa, Canada, won the \$1,000 Grand Prize in the "Babies and Children" class of the 14th Annual Newspaper Snapshot Awards.

First Returns On Mr. PSA Contest

Somewhere in the United States is a very lucky person. It may be one of the names listed in the box . . . it may be a sleeper, someone who is hoarding his applications to turn up at the last minute a winner.

Winner? Yes, winner of the title of Mr. or Mrs. or Miss PSA, guest of the Society at the Los Angeles Convention with a seat of honor at the banquet.

And how do you get on this list . . . how do you get to the top? (This first list is alphabetical, it is still too early to predict a trend towards a winner.) You get new members by sponsoring their membership applications in PSA. Get the name on the dotted line and on a check. Send it in with your name as sponsor. Use the application on page 48 or ask Headquarters to send you a supply of blanks. There are people all around you who will appreciate your offer to help them become PSA members. The number who are sponsored by the Membership Committee each month shows that someone is missing an opportunity to sign them up.

Start a drive to make your club a 76er. 76% of the membership PSA members, or even 100%. Remember, it doesn't take any selling. It's a sad fact that too many people think they have to be seven star exhibitors to become members. They don't. An interest in photography is required. Beyond that they must be the type of person you like to associate with in your hobby. People like yourself. People who get fun out of photography by looking at pictures, making pictures, showing pictures, helping others make pictures . . . not all of these, but any one of them.

Show them the Journal. Dig out the last few issues and show them the Services Page. There may be just the thing they want on one of those pages. Tell them about the Portfolios, the Slide Circuits, the competitions, the shows, Tops, the chance to work for honors. Show them, tell them and sell them. And first thing you know you may find yourself getting that treasured telegram from President Harkness notifying you that you have earned the title of "Mr. PSA of 1953".

The Society will be glad to reward the worker who does most to swell our membership between now and Convention time. Mr. P.S.A. of 1953 will have a seat of honor at the speakers' table at the Annual Honors Banquet. He will be introduced to the assembly, and awarded an engraved token of his achievement. On the material side, the Society will pay his fare to Los Angeles from anywhere in the United States, and provide a room for him during the Convention at the convention hotel.

The nine runners-up will have a table of their own at the banquet, and will also receive awards that night, setting them apart as members of the "Top Ten" for 1953.

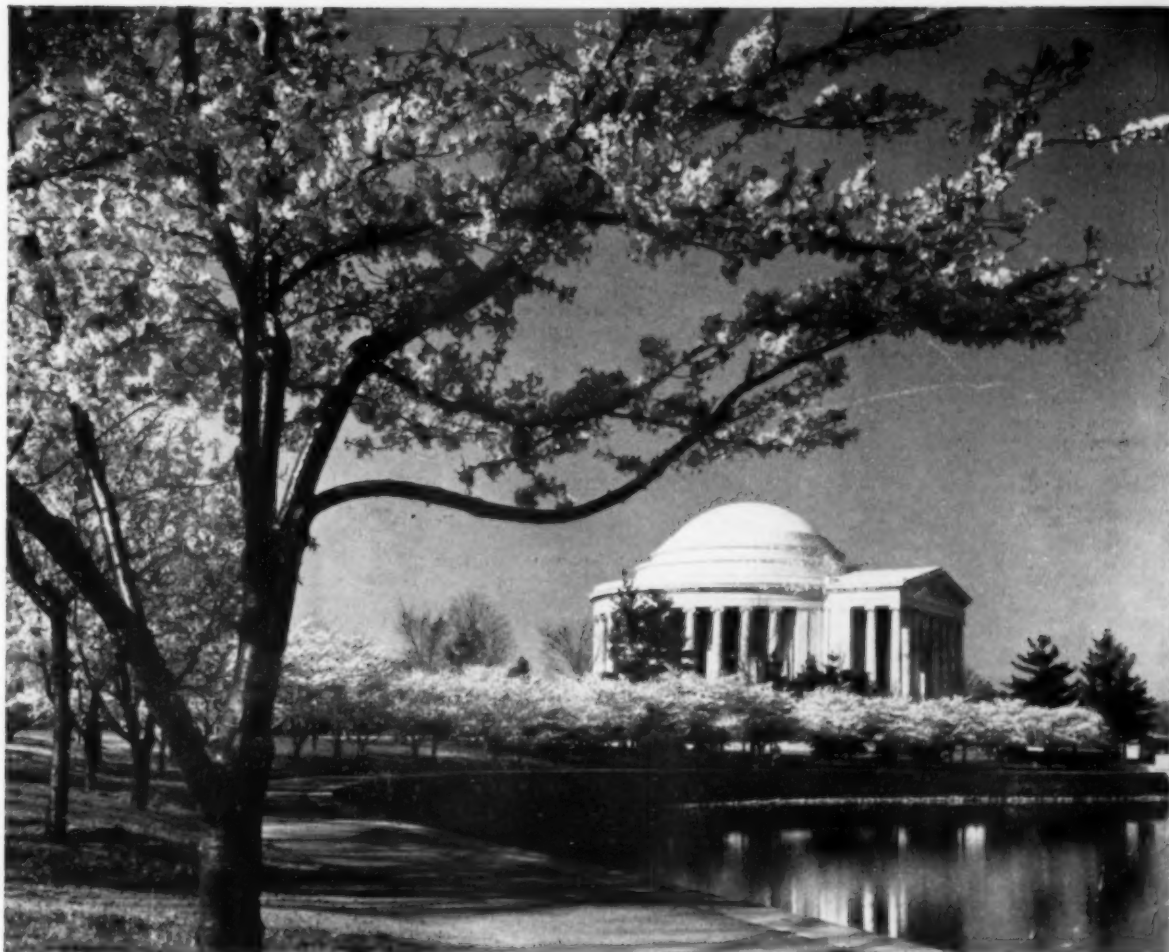
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RICE, Dr. Frank E., APSA—Chicago, Illinois
ROSHER, Charles, FPSA—Hollywood, California
SCHAD, Donald N.—Cleveland, Ohio
SHARON, Robert W. — Pittsburgh, Pennsylvania
SWEET, C. A.—Green Bay, Wisconsin
WEBER, Miss Doris Martha, FPSA—Cleveland, Ohio
WIGGINS, Fred T., Jr.—Park Ridge, Illinois
WILLETT, Cal R.—San Luis Obispo, California

*Not eligible for the award.

If you want to be one of these lucky ten, look around you, perhaps members of your club, or your favorite dealer, need only to have membership suggested to them to get the name on the dotted line. The important thing is to start and keep on. It won't take a big score to win, just a big try. Start right now.



The springtime sun glows warmly in prints on Ansco Indiatone!

You'll find that the subtle warmth and richness of Indiatone paper does great things for your favorite Spring scenes!

If you are not already familiar with the improved Indiatone emulsion, you have a whole store of pleasant surprises ahead. First of all, you'll quickly learn that no other paper you've ever used offers the same long-scale gradation, and the extreme exposure-development latitude. Then, too, you'll find that Ansco Indiatone stands unmatched in its pleasing response to developing and toning manipulations, including easily used Ansco Liquid Flemish Toner. Print your favorite Springtime negatives on Indiatone, and see how much more like Spring they seem!

ANSCO, Binghamton, N. Y. A Division of General Aniline & Film Corporation. "From Research to Reality."

Ask for ANSCO INDIATONE PAPER

ANSCO LIQUID FLEMISH TONER

This economical, convenient toner comes in concentrated liquid form, ready to dilute with water and use. A fast-working, easily handled toner, especially recommended for Ansco Indiatone Paper. Available in 8 oz. and 32 oz. bottles at photo dealers everywhere.



For perfect COLOR slides and movies

G-E MASCOT is the exposure meter everyone can use . . . just read the exposure setting on the dial. As easy to read as a watch. Pays for itself over and over in film and pictures saved. Every camera needs a Mascot! See it at your photo dealer's . . . **\$15.95***

General Electric, Schenectady, N. Y. *Pat. Regd. 406, 124

THE NEW
GE MASCOT



GENERAL ELECTRIC

Letters To The Editor

Mexico

Our good neighbor to the south, Mr. Lorenzo de Aber no doubt meant well in his article "Going To Mexico" in the February Journal but I can't agree with him.

Having spent a pleasant vacation in Mexico, most of it in areas over 5000 feet, I can't agree with his theory that exposure meters can't be trusted. The four of us on the trip relied on the meter and none of us had any exposure trouble. This included six cameras and two meters, black and white and color, and we had just as high a percentage of "on the button" exposures as we have here. I think our friend needs a new meter or lessons in how to use one, or else conditions in Oklahoma are similar to those in Mexico and we have learned to expose accordingly.

W. T. PEARL

Sir:

In "Going To Mexico" I'm confused by the statement "Use 1/75 at f:16 instead of 1/100 or you will over-expose."

WESLEY E. DIETER

Typographical errors confuse many of us. That one slipped through. Sorry—Ed.

What's The Matter?

Dear Don:

Irv Lawres article "What's The Matter with New York" in the February Journal is the silliest thing I have read in years. I can't believe you were serious in publishing it.

Using the same very phony yard stick I can "prove" that there is even less photographic activity and progress in Rochester and none at all in Binghamton (there being no Binghamton listings in Who's Who). The only thing Lawres figures is that color slide exhibitors are more active in Chicago than in New York.

Proving things mathematically is like proving things with quotations from the Bible. Given enough time I could prove either mathematically or by Bible quotes that you have fourteen wives and beat each one. I wasn't a statistician for twenty-five years for nothing.

The thing everyone overlooks is that in the tremendous thing that is photography, "Pictorial" photography in both monochrome and color is an infinitesimally small and unimportant thing. As the majority of our members are pictorialists we place an unnatural stress on pictorial photography. Actually, it is just one of the play things of photography and a mighty small one at that. For example: probably not over 25,000 pictorial or would-be pictorial photographers in comparison with around 50,000,000 snap shooters. Like the hippopotamus whose sex could only be of interest to another hippopotamus, pictorial photography is of interest only to pictorialists. To use pictorial photography as a measuring stick for photographic accomplishment in any locality is simply being ridiculous.

KARL A. BAUMGAERTEL

What Karl says merely proves that while figures don't lie, liars can figure. Not that we're calling Irv a liar, by any means. He

did his figures right, but weighted in only one direction, possibly because he was not aware of all the little side issues.

More important than his figures, we think, is the point he tried to prove. Action is better than a static record. Pictures of people are more interesting to people than pictures, as Statistician B. could prove from his 25,000 to 50 million ratio.

Before any pictorialists scream at Karl, let us remind them that he has collected over 3,000 "exhibited" stickers which includes salon competition, one man shows and even an invitation to hang at the Royal in London. He has made a slight record as a color exhibitor also. The last Who's Who credits him with 67 slides in 29 exhibitions.

Salons, Attention

Gentlemen—

As International Exhibitions are gaining in importance, and more exhibitors are entering these shows it is time to take stock; and if your particular Club is still following old traditions, such as using three Judges or less—in one case only ONE for color slides and prints—it is about time to throw tradition out the window, and get on the footing of the majority.

I wrote one English Club who gave stickers for prints, but none for slides, and pointed out that all we got to show for our dollars and work was a sticker—if we were that lucky—and that we could not afford to have slides away for two months or more—get them accepted—and then have nothing to show for it.

I believe as good-will ambassadors we photographers can accomplish a great deal, and the sooner all the Clubs sponsoring International shows agree to work on the PSA plan, the greater will be our influence in welding together a powerful fraternity for peace and goodwill among men wherever a camera is used.—NELSON MERRIFIELD.

Whose Expense?

Dear Sir:

That personal Christmas message from Mr. Harkness was not received with happy hearts in these quarters. I frankly don't know our esteemed leader, and I have absolutely nothing against him, however, I don't think he should take the privilege of PSA's funds for personal use, no matter how much he has done for PSA.

(Name withheld)

This is a very serious matter and perhaps others share this member's feeling. Your Editor has personal knowledge of this situation and knows that Pres. Harkness paid the entire expense of this mailing from his personal funds. The office of President of the PSA has a modest expense allowance each calendar year. The 1952 money was exhausted in March. The cards went out in December. The cost of the Christmas mailing was about one-quarter of the amount spent out of his own pocket by Mr. Harkness for PSA during 1952. In addition, PSA has an eagle-eyed watchdog in its Treasurer, Charles Heller. Nothing, but absolutely nothing gets by him!

Parties at Easter make precious pictures. Use G-E Photoflash, to be certain you catch in full detail all the spontaneous gaiety, the festive decorations. And if you want to give the picture extra sparkle, use more than one flash bulb. Ask your dealer for the booklet "Triangle Lighting" . . . tells you how to place them.



The children singing hymns makes memorable Easter shot. Pose them at rehearsal or after church and let G-E Flash supply the "sunlight"!



Shoot the first spring flowers . . . Easter finery too . . . with G-E Photoflash. Indoors or out, day or night, cloudy or bright—you'll get better pictures.



Be prepared. You never know when an unusual picture-taking opportunity will occur. So always keep extra G-E Photoflash bulbs handy!



YOU CAN TAKE BETTER

Easter Pictures

**G-E Photoflash lets you get 'em
day or night . . . indoors or out**

For all the pleasant events of Eastertide . . . just as for every occasion throughout the year . . . you can take better pictures, easier, with General Electric Photoflash.

Use it wherever you are, at any time . . . indoors, day and night . . . in the sun, to fill in shadows . . . on dull days, for shots you'd otherwise have to miss . . . outdoors at night.

For G-E Photoflash gives you light to stop action, to capture every thrilling detail. Always use dependable G-E Photoflash for better pictures of precious events . . . this Easter and throughout the year!

Remember, there's a G-E lamp for every photographic purpose

GENERAL  ELECTRIC

Johnny Appleseed's Mail Bag

When they thought up this job for me, they figured there were a lot of folks in PSA who had questions to ask, gripes to present, ideas to tender, and who were interested in getting a job in P.S.A.

If you'd take a peek at my daily mailbag, you'd see that for once at least, "they" were right!

It would be kind of interesting to go through the whole lot with me, I imagine, but the Editor of the Journal, while a nice guy, wouldn't stand for my using the whole book, I'm sure. So I've done the next best thing, giving you a little cross-section of my mail.

The following have been selected for general interest, and I've taken the liberty of boiling down both the letters and the answers. To preserve perfect anonymity, I've omitted even initials, and the only "signature" is the name of the state from which the letter came. Some of the letters have more or less regional slants, and it struck me it might be a good idea to let you know the state in which the writer lives.

Before we look into the mailbag, here's a letter from Harvey Brown, in answer to a previous letter in the Mailbag, showing Harve is a true Johnny Appleseed's Helper.

Los Angeles Convention

My dear Johnny Appleseed:

The first thing that hit my eye in the January PSA Journal was the letter from Mr. LPZ wanting to know where he could get the pictures, both coming and going, from his planned trip to the Los Angeles PSA Convention August 3rd to 8th.

That question is right down my alley. Mr. LPZ is destined to see some of the most wonderful scenery of all kinds, some of the most interesting historical spots, and visit the motion picture and glamour capital of the world. He is lucky that he has made such plans for his vacation.

I'll ask a question: which way do you wish to come, Mr. LPZ? Let's start with the route through Albuquerque. If you want Indians, for characters such as you have never seen before, go north to Santa

Fe and on to Taos where you will find the much pictured Taos Mission, the Indian Village ruins and more Indians around the square. Go on west to Gallup where each year the Indian tribes gather for their festivals in splendid tribal costumes. You can shoot more color film here than you can carry home.

Then you can go northwest and through the famed Monument Valley and on out in the west near the Grand Canyon. Or you can continue west from Gallup and see the Painted Desert, the petrified forests, and turn north to the Grand Canyon. Visit the south rim. Visit the north rim. Go farther into Utah and visit Bryce Canyon. Then go farther west to Las Vegas with its glittering gambling palaces and night life. Take in nearby Boulder Dam. Then you can shoot right on west to Los Angeles.

Maybe you want to route your trip through Salt Lake. Continue on to Reno. Here, too, are gilt-edged gambling palaces and teeming night life. You'll take a night shot of that famous welcoming sign, "The Biggest Little City in the World."

You can continue on through Carson City to Lake Tahoe on the California-Nevada line. There eye-striking scenery begins. Emerald Bay with its Emerald Isle is a picture taker's paradise. You can see Donner Lake and historic Donner Pass, with a road cut from towering cliffs and scenery that is awe-inspiring. Then on to San Francisco with its Golden Gate Bridge, Chinatown, Fishermen's Wharf and other points of photographic interest. Drift on south to Monterey, with its fishing fleets, famous seventeen mile drive, the old missions, Carmel, Cypress Point, historical spots that are the cradle of California. Then on south to Los Angeles.

Or you can go south from Lake Tahoe along the east side of the Sierra Mountains instead of going to San Francisco. Again, breathtaking mountain scenery when you visit June Lake, the Mammoth Lakes area, Devil's Postpile and perhaps the John Muir Trail in the High Sierras. Then go over Tioga Pass with the road cut from the cliffs and drop right down into Yosemite



Johnny Appleseed, J.P.S.A.

Johnny Appleseed, FPSA, is an honored figure in PSA. He is not a person, he is a tradition; a lovable symbol of the warm and helpful fellowship of PSA.

Johnny is also an expeditor. He knows everyone in PSA . . . so YOU do not have to know everyone in PSA. You have to know only ONE name—Johnny Appleseed—and one address—the address of PSA headquarters in Philadelphia in order to make sure that your message or your question reaches, and is given the attention of, the person best qualified to serve you.

Park on the west side, Yosemite's picture possibilities need no further mention. Travelling south you can take in Sequoia Park, home of the giant redwoods, and magnificent Kings Canyon. Then on south to Los Angeles.

This is the end of your road. Here will be the PSA National Convention waiting for you with a program just sparkling with some of the greatest names in photography. Here in the spacious Biltmore Hotel will be the finest collection of exhibits from all PSA divisions. You'll rub elbows, get acquainted with top people in photography, movie stars, great movie producers and cameramen.

Yes, Mr. LPZ, you and all others who come to Los Angeles for the Convention will get a royal welcome. You can spend weeks and months trying to see it all. So come weeks before convention time and stay weeks afterwards combing the west for your pictures. Make this a vacation you and your family will really never forget. Our hearty invitation is extended to all.

Sincerely,

HARVEY W. BROWN
Program Chairman



Perish The Thought!

Does a free-lance photographer need any kind of license, or union card, to turn professional if the opportunity arises?—Calif.

No, Terry, the photographic business is still one bulwark of free enterprise. Moves have been made in various states towards licensing photographers, usually as a means of controlling itinerant gyps. So far as I know, none of these has succeeded.

Many professionals claim that the amateur offers unfair competition because he never charges enough. To be successful you must do good work, every time, and charge a fair price which includes not only the cost of paper and film, but enough to cover your labor as well. If you decide to turn pro you will have to figure in enough for overhead, too, so don't work too cheaply.

What Size Slides?

Three recent salon notices specify 2x2 slides. I have been taking 2 1/4 x 2 1/4 color shots, then binding them into 2 1/4 x 2 1/4 glass slides. Are any exhibitions held for the larger sizes?—Canada.

In the February Journal Pittsburgh listed slides to 2 1/4 x 2 1/4, Solihull to 3 1/4 x 3 1/4 and Syracuse 3 1/4 x 4. Our listings are condensed and possibly some of the others also take the larger sizes. It is true that more salons take the 2x2 size but there are shows for you big boys, too.

Wipes and Fades

I take quite a few color movies of my hunting trips and have them striped for magnetic sound. Where can I have fades and wipes put in to change various scenes?—Ohio.

Fades are often made in the camera, but too often they don't come at the exact place the editor wants them so the professional puts all these effects in on an optical printer. There are several laboratories which perform this service, but since it involves making a duplicate, few amateurs want it done. It is rather costly, too. You must specify you want to splice it into original film, otherwise it will be printed backwards and will not stripe well, and the scenes would be out of focus.

For the amateur a practical substitute is the fading dye, Craig (Kalart) makes it and your dealer can get it for you. You wipe the dye on and control the length of the fade. Simple wipes can be made by masking the film with pressure tape slanted from one edge to the other after which the dye is wiped on the uncovered area to make a solid color. This will wipe one scene off and the other on, either in a continuous sweep, or over and back. You may also be able to get tapes on which are printed various wipe patterns. Try Willoughbys for these.

Pinholes

Will the Static-Master brush do what is claimed? The bane of my photography in pinholes, airbells and dust marks.—Delaware.

Yes, this brush works. You can clean your camera, enlarger and films with it and the dust will be removed. We don't know how long they last, but it is easy to tell when it stops working. Incidentally, Johnny doesn't compare products, but so far as we know, this is the only brush of its kind and since it works, we will deliver an opinion.

Microfilming?

I need advice on copying with 35mm camera of sketches, etc. Have Leica and bellows attachment. Am debating whether to use this with Microfilm film or positive, or to copy on direct positive projection paper from which Ozalid prints can be made. Who is your expert?—Penna.

Well, Carl, this is a little like "How high is up?" What do you want to do? We have several experts, some on microfilming, some on direct copy. Are you after something you can file away in small space? Then you want to microfilm. Do you want to make a large number of copies by Ozalid? Then you might shoot on direct copy, or shoot on microfilm for convenience and storage, enlarge onto thin projection paper for a master copy from which to make Ozalid dupes. Let me have a little more information so I can pick the right man to help you.

Gripe

Some salons apparently bleach out used postage stamps and use them for labels. Several salons use a shipping label on which the space for return address is about 1/2 by 1 inch. Even a typewriter can't jam a name in that space. At the same time the space on the entry form for name and address is big as a post card.—Calif.

Now there's a man with a legitimate gripe. I've noticed it too, but tried to suffer along. Maybe it would be a good idea to return all forms of this type with a note scrawled across: Send me your king-sized form so I can spell my name out in full. (Francis Wu and Esther Wy should take particular note of this.)

Color Troubles

Can you get me a complete set of processing formulas for Ansco Color Film? I have had a lot of success using the formulas in Lars Mosen's book, but lately everything comes up green.—Penna.

One reason it all comes up green is that the original formulas no longer fit the product. The film has been improved and along with the changes a difference in processing is required. Ansco suggests that instead of rolling your own you buy the packaged chemicals which are balanced to the emulsion. Then you should get pleasing results once more.

Maybe you'll like...

In this department you will find some reading suggestions from the current photographic magazines for May.

PHOTOGRAPHY Giant Photography Issue, crammed full of information on equipment and material of interest to all concerned with photography. Directory approximately 20% larger than last year. Plus—What Camera For You?, divides cameras into five basic groups, gives advantages and disadvantages of all five. Plus—Glamour Gadgets: Eyerman, photo-journalist; circus in color and B&W; outdoor child portraits; portfolio and usual departments.

camera How To Use Filters, by Grace Hopper. Fully illustrated with examples of the results of using filters of different colors on B&W film. Outdoor shots on pan and ortho, indoor photos showing effect of filters on still-life sets. Effect on backgrounds of strong colors, haze and bringing out clouds. Plus—The Circus Is My Studio by Barnum and Bailey's official photographer. Joe Foldes on Photographing People Outdoors. Photography in National Parks. Photography with a clock!

modern PHOTOGRAPHY Filter Guide, a listing of all filters by manufacturer designation, what it means, how to tell what filter to use. A guide to the filters you really need. Plus—New Ideas In Color by Norman Rothschild, using regular filters for a new type of picture. Report on Camera X, latest of an outstanding line, still under wraps. Learn how to approach strangers to get them to pose for you . . . by leaders.

PSA Cuts

Electros of the PSA Official Seal are now available for use of members. They can be used for stationery, membership cards of affiliated clubs, labels of PSA-Approved salons, print stickers and similar uses. All have the word "Member" as a part of the cut and 9B has the words "Sustaining Member". Regulations on use of the seal require that these words be included. These cuts are long-wearing copper electrotypes and should last for thousands of impressions.



Prices

No. 5\$2.75
No. 7 3.00
No. 9 (A or B) 3.25
No. 12 3.75

How To Order:

Send your order with check or money order to Headquarters. Shipment will be made from stock.

Photographic Society of America

2005 Walnut St., Philadelphia 3, Penna.

PSA CONVENTION NEWS

PUBLISHED FROM NOW UNTIL THEN TO HELP
YOU CELEBRATE PSA's 20th ANNIVERSARY!

BILTMORE HOTEL

Los Angeles, Calif.

AUGUST 3, 4, 5, 6, 7, 8

Early Registration Is Important —

Anticipating a Los Angeles Convention registration far in excess of previous national affairs, John and Gretchen Wippert, Registration Chairmen, announce that they are already accepting advance registrations. A form for your convenience is printed below and you will avoid standing in line waiting for your credentials if you will send this form with your remittance at once.

On receipt of your completed Registration Form, you will be sent your badges and tickets together with a Hotel Reservation Form. Rates at the Biltmore Hotel are shown on the next page.

FIELD TRIP A: Corriganville, Thurs. Aug. 6th.

Outing on motion picture location set as actually used in pictures. Models, stars, in costumes, motion picture crew and cameras in action. Complete rodeo, etc. Includes transportation from and return to Convention Headquarters. See next page for more details.

FIELD TRIP B: Knott's Berry Farm, Sunday Aug. 9th.

For those who want an outing with plenty of picture possibilities. Includes Knott's famous Western Village and Ghost Town. Models in costume; Old Time Railroad, Horse Show and a delicious chicken dinner for which Knott's are famous. Includes dinner and transportation from and return to Convention Headquarters. See next page for more details.

Registration Instructions

1. Fill out form below, listing all members of family who will attend. Note that field trips and Banquet tickets are not included in the general registration fee.
2. Enclose check or money order payable to JACK KILPATRICK, TREASURER.
3. Mail promptly to: GRETCHEN WIPPERT, REGISTRATION CHAIRMAN
12237 E. Kerrwood St., El Monte, California

Refunds can be made only if cancellation is received before August 1st, 1953

You need not be a member of PSA to attend sessions, but you must be registered. Fill out and mail this form today



Mel Phegley, Gen'l Chairman, Harvey Brown, Program Chairman, Norris Harkness, Pres., Shirley Hall and Floyd Evans.

Pres. Harkness visits L.A.

PSA's President, Norris Harkness, was in Los Angeles for a few days starting Feb. 17th. He conferred with various committees working on Convention plans and addressed a dinner group at the Biltmore numbering over 40 chairmen and committee workers. Photo above shows a group talking it over.

Convention Program Highlights

A full program is rapidly taking shape under the direction of Harvey Brown, Program Chairman. Many notable names from both the east and the west are already scheduled. From Rochester come such well known figures as Howard Colton, FPSA,

1953 PSA CONVENTION REGISTRATION FORM

Name		Spouse	
Last Name, Please Print or Type	First Name Initial		
Address		Child	Age
City	State	Child	Age
Divisional Affiliations: C J M N P S T		Child	Age
PSA Honors			

FAMILY REGISTRATION		AMOUNT ENCLOSED	NUMBER OF TICKETS DESIRED	DO NOT USE THESE SPACES			
(For duration of convention for self, spouse, and children under 19)							
	\$7.50						
OR: INDIVIDUAL REGISTRATION	\$5.00						
(For duration of convention)							
OR: DAILY INDIVIDUAL REGISTRATION	\$2.00						
For days circled only—Aug. 3 4 5 6 7 8							
BANQUET (Includes tax and tip) per person	\$5.75						
FIELD TRIP A: CORRIGANVILLE AUG. 6 per person	\$2.50						
FIELD TRIP B: KNOTT'S FARM AUG 9 per person	\$3.50						
TOTAL PAYMENT							

Will there be any ladies with you who will not be registered for Convention sessions but who would like to be entertained?

How many?

ENCLOSE CHECK OR MONEY ORDER PAYABLE TO:
JACK KILPATRICK, Treasurer

Mail to: GRETCHEN WIPPERT, Registration Chairman
12237 E. KERRWOOD ST., EL MONTE, CALIF.

Adrian Terlouw, FPSA, Tim Holden, APSA, Art Neumer and many others to handle the "how to do it" end of the convention.

In planning the programs for the Los Angeles Convention a concerted effort is being made to have a large number of programs that will interest the members from several divisions. This means fewer and larger groups and less competition for the attention of those attending. Color and Pictorial divisions are represented by such outstanding names as Fred Bond, APSA, the celebrated author of many of our best selling books on color; by Karl Baumgartel, APSA, so well known as a leading exhibitor of color slides, and by Josef Muench, FPSA, known as the dean of photographers of the outdoor west.

Fred Archer, Hon. FPSA, will be on hand with an exclusive lecture pointed directly at helping the beginner. Irma Louise Carter will circle the world with slides taken by this famous world traveler. Al Stewart, Chairman of the Nature Division, will give an entirely new and advanced demonstration of his renowned "Flower Photography" techniques.

There is to be more of the never ending but always interesting discussion on the East against the West in Pictorialism. The best of the east are to be pitted against the warriors of the west. Already John Hogan, Hon-PSA, FPSA, FRPS is one to defend the east; Shirley Hall, FPSA, FRPS is one to take up the cudgel for the west. Others who have similar fighting tendencies are being signed up.

And there are many more features that are almost ready to be announced; clinics of all kinds on equipment, processing, in fact everything about print making, color slides, nature, stereo, motion pictures and photo journalism, something to interest everybody.

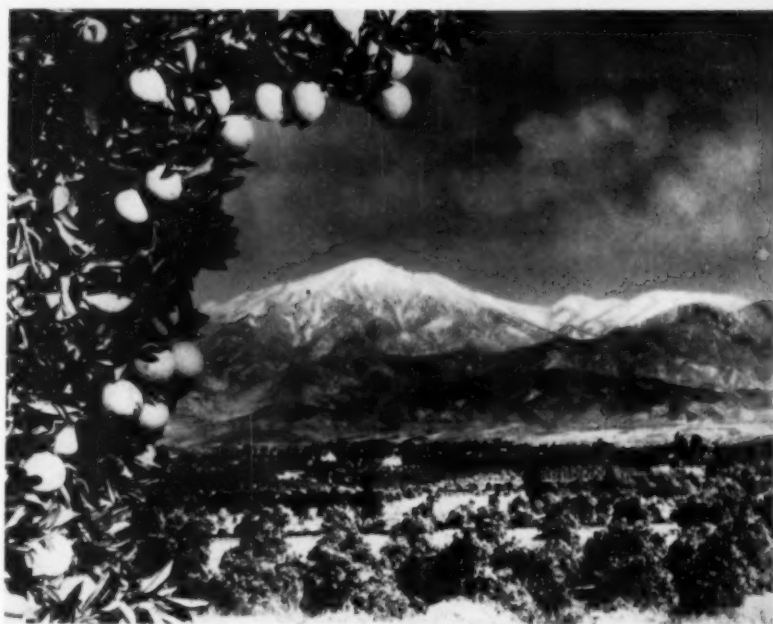
All Exhibits At Biltmore

The PSA exhibitions will be held right in the Biltmore Hotel, all under one roof this year, with Rahnel Nelson functioning as Exhibition Chairman. Every division of PSA will be represented with several scheduled showings of all slides and with the Pictorial and other prints in the forefront on display. The Stereo Exhibition is expected to receive a star billing this year with Harold Lloyd in full charge.

A committee appointed by Nelson working with George Riediger, Publications Chairman, has prepared a simplified Exhibition Entry Blank. Gummed labels are to be included this year for the convenience of entrants. Mailed early in March, the entry forms will be received by print and slide makers in foreign countries early enough to insure the receipt of their entries in plenty of time for the judging.

It is expected that the number of entries in all divisions will soar this year due to the increased interest in all PSA activities since the PSA Western Regional in Santa Barbara in June 1951 and the three successful PSA Town Meetings at Santa Barbara, San Diego and Fresno during the last year. Many western exhibitors who have refrained from sending to eastern competitions will be represented in the entries this year.

George Riediger has sketched an acceptance sticker of distinctive design that



Snow-capped mountains contrast with orange groves in beautiful San Gabriel Valley.

brought forth many "Oh's and Ah's" at a recent meeting of Los Angeles Convention workers.

What To Wear

Usual summer clothing is worn during the daytime but west coast evenings are likely to be quite cool, even in the desert country. Be sure to bring along warm clothing for evening wear.

Corriganville Field Trip A Humdinger

In searching for a field trip that would be of interest to everyone attending the Convention, Leo S. Moore, Special Events Chairman, hit on Corriganville as the answer. The romance of the Old West and the physical genius of the Motion Picture Industry are a thrilling story within the confines of this 2000 acre movie ranch embracing mountains, rock formations and verdant valleys.

This ranch, used by all the major studios, is famous for its permanent movie sets, Western Street, corral, Spanish Village, "Fort Apache" fort, "Burma Road" trails, and breathtaking views. It is operated by fabulous "Crash" Corrigan of TV and Movie fame. Located at the west end of scenic Santa Susanna Pass in the fertile Simi Valley, it has served as the location of hundreds of Western Thrillers.

The trip from the Biltmore will be over the new Hollywood Freeway, through Hollywood and to the famous San Fernando Valley by way of Caluenga Pass. Crossing the "valley" the caravan will traverse the Santa Susanna Pass to Corriganville, returning by a somewhat different route. On arrival a continuous parade of events; directors, cameramen, and crews will shoot movie scenes with well known screen stars. Corrigan will then put on a Western Show, including a complete rodeo. There will be

many models, cowboys and cowgirls galore and gun totin' western characters to pose for you. Enough picture possibilities to keep your cameras clicking constantly. Our advice is to reserve early for this unusual trip.

Field Trip to Knott's Berry Farm Unusual Added Attraction

Knott's Berry Farm still keeps its original name although it now embraces a wide variety of other activities. Started as a roadside stand it later became and is still famous for the delicious chicken dinners served to thousands every day. As an added attraction there has been added a re-constructed Pioneer Town filled with authentic trappings of the early west. Special models will be on hand to pose in this unusual setting.

This trip has been arranged for those who are planning to stay over after the Banquet on Saturday night.

Biltmore Rates

Upon receipt of your completed Registration Form you will be sent a Hotel Registration Blank. Special Convention rates for hotel accommodations at the Biltmore will be as follows:

Room and Bath for one,	
per day	\$6.50 to \$9.00
Double Bedroom and bath	
for two, per day	9.00 to \$11.50
Twin Bedroom and Bath for two,	
per day	9.50 to 14.50
Suites, per day,	20.00 to 33.00
Extra person in room,	
per day	2.50

Watch these convention pages and the feature section of the Journal for more interesting dope on the Convention and for details of picture opportunities en route, both going and coming. Bring the family by car, travel West by one route, East on another, there are millions of pictures to be made, get your share.

Nominating Committee's 1953 Slate

<i>President:</i>	Norris Harkness, APSA	New York, N. Y.
<i>Executive Vice-President:</i>	P. H. Oelman, Hon. PSA, FPSA	Cincinnati, Ohio
<i>Convention Vice-President:</i>	T. T. Holden, APSA	Rochester, N. Y.
<i>Publications Vice-President:</i>	Joseph Costa, APSA	New York, N. Y.
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<i>Eastern Director</i>	Doris Martha Weber, FPSA	Cleveland, Ohio
<i>Central Director</i>	Loren M. Root, APSA	Chicago, Ill.
<i>Western Director</i>	M. M. Phegley	Glendale, Calif.
<i>Canadian Director</i>	Rex Frost, APSA	Toronto, Ont.

Nominating Committee Reports Slate For '53 National Officers To Be Elected This Year

The PSA Nominating Committee headed by J. Philip Wahlman of Chicago has turned in its report naming a slate of candidates for PSA national offices to be filled by election this year. The list is printed in the box at the top of this page.

All those named are incumbents with the sole exception of Mel Phegley, named for Western Time Zone Director. Loren Root of Chicago is serving the unexpired term of Blanche Kolarik who moved out of the Central Zone during her term.

According to the PSA Constitution and By-Laws, national officers are elected in odd years for a two-year term, while District Representatives and Division leaders are elected in even years. This assures continuity in the Board of Directors and efficient handling of the Society's business.

Date for the election has been set as July 15, allowing time for the Elections Committee to count the ballots and announce the result at the PSA Convention in Los Angeles in early August.

Nomination by Petition

The Constitution also provides for nomination by petition. Any 25 PSA members in good standing may nominate another member for any national office. Such petition must be delivered to PSA Headquarters in Philadelphia not later than June 1, 1953, accompanied by a letter of acceptance from the nominee named in the petition. (Ten petitioners are required in the case of a District Representative).

Names of those nominated by petition

will be printed on the official ballot with those named by the nominating committee and ballots will be mailed from Headquarters shortly after the June 1 closing date for petitions.

In case no petitions are received, or if the candidate named does not agree to serve, thus voiding the petition, the Elections Committee certifies the facts to the Secretary who, in the language of Section 8 of Article VII of the Constitution, "shall cast the ballot of the entire Society for such nominees and they shall be declared elected."

Although the election has been set for July 15, according to the Constitution the new officers do not take office or begin to serve until the Annual Meeting of the Board of Directors which occurs

in the last quarter of the year. It is expected that all the officers will be present at the Convention and they will be introduced either at the Membership Meeting or the Banquet.

The full membership of the Board of Directors of PSA is printed on page 2 of each issue of the Journal and on page D-2 of the Directory. Membership of Division Executive Committees and the operating committees of PSA will be found in the first few pages of the Directory, published as a part of the March Journal. District Representatives are also listed on page 2. They, with the Directors, form the National Council, the duties and functions of which are covered by Article VIII of the Constitution which was printed as the final section of the Directory.

Two For One

We didn't want to tell you about it until we were sure it would work, but if you'd like to have a separate Directory it is yours for a few minutes work. The Directory was printed and bound as a unit, then combined with the regular Journal. To remove it for use, open the back cover wide so the staples are visible. Lift the staples. Work the glue loose with a knife point and slide the Directory up and off the staples. Then bend the staples down again and your Journal is one unit, the Directory another. The Directory has its own staples in the back to hold the pages together. We tried to be as accurate as possible, but if you find any errors won't you let us know? A post card to HQ is enough.

PSA Services Page

The \$10 Question

You will find listed on this page each month for the next few months the services of PSA and its Divisions which are open to members. Most of the services are free to members, those which require fees to make them self-supporting are so noted. Some of these services are listed in Division publications, others appear only in this listing. Keep a file of them, it will take several months to list all of them, and then when a prospective or argumentative member says, "What do I get for my ten bucks?", you can show him.

PRINT AND SLIDE ANALYSIS

PD Ind.
Have you ever wished you might bag yourself a nice exhibition record with your nature prints or slides? It's not as difficult as you may think.

Many questions are apt to puzzle you at first. If you are fortunate enough to be able to view an international exhibition occasionally some of your questions will no doubt be answered but still others will come to mind with each new picture.

Here's the answer—the Nature Division offers to its members a personal print and slide analysis designed to help the beginner in nature photography produce pictures of the type and quality that not only will be accepted in the various shows and competitions, but that will rate medals.

Your prints and slides will be studied carefully and commented on by a thoroughly capable person, experienced in exhibition judging, and returned to you within three weeks. It will be helpful if you mention any specific questions in your mind, and describe briefly the type of equipment at your disposal.

Be sure to pack carefully and include return postage. Prints may be any size from 4x5 to 16x20 and need not be mounted. Take advantage of this popular service by mailing your prints and slides to:

RUTH F. SAGE, APSA
49 Johnson Park
Buffalo 1, N. Y.

PORTFOLIO OF PORTFOLIOS

PD Clubs
Mrs. Frances S. Robson, APSA, a pioneer worker in the International Portfolios, conceived the idea of arranging the American and foreign prints of each circuit of an International Portfolio on a large surface, and photographing them as two units. She called the activity the Portfolio of Portfolios, and, at her death, the work was continued as a memorial to a dearly loved member of the Pictorial Division.

Any Pictorial Division Camera Club may enroll in this activity and secure the loan of the exhibits. For full information write to

JAMES T. JOHNSON
1712 Calle Cerro
Santa Barbara, Calif.

WHO'S WHO IN COLOR SLIDE PHOTOGRAPHY

This is an annual listing, in the September PSA Journal, of the names of all contributors who have been successful in at least two color shows which meet Color Division standards for recognition. It is prepared by the Color Division and is the standard reference list used by individuals and clubs. It is compiled by

MRS. BLANCHE KOLARIK, APSA
P. O. Box 52
Apache Junction, Ariz.

COLOR DIVISION BULLETIN

CD All
The Bulletin is issued to members every two months to keep them informed of Division activities, canvass membership opinion, pass along tips for better color photography, reports on exhibitions and competitions, etc. Members are invited to contribute material for the Bulletin. The Editor is

H. J. JOHNSON, FPSA
2134 West Concord Place
Chicago 47, Illinois

COLOR PRINT SET

CD Ind.
This set is composed of approximately 15 prints on 16 x 20 mounts representing Carbro, Dye Transfer, Printon, Gasparcolor, Flexichrome, and hand color processes. The only cost for borrowing this set is payment of the postage to the next person on the list. The set and its case weigh approximately 20 lbs. For reservation write to

HARRISON S. SAYRE
211 Westwood Road, Wardour
Annapolis, Maryland

COLOR PRINT SET FOR CLUBS

CD Clubs
This set is composed of approximately 23 prints on 16 x 20 mounts representing Carbro, Dye Transfer, Printon, Gasparcolor, Flexichrome, and hand color processes. The only cost to Color Division clubs for borrowing this set is payment of the postage to the next club on the list. The set and its case weigh approximately 20 lbs. For reservation, write to

FRANK PROCTOR
P. O. Box 1454
Phoenix, Arizona

NATIONAL CLUB SLIDE COMPETITION

CD Clubs
Competing clubs are divided into three classes—AA, A and B. Five competitions in each group are held each season. Deadline dates are the 1st of October, December, February, April and June. Each club enters 6 slides in each contest. There are prizes for clubs, and individuals as well as season grand prizes. NO ENTRY FEE FOR COLOR DIVISION CLUBS, other PSA Clubs pay \$4, non-PSA Clubs pay \$6. Judging points are rotated. For information and entry form write to

MERLE S. EWELL, APSA
1422 West 48th Street
Los Angeles, California

PORTRAIT PORTFOLIOS

PD Ind.
Many members of the Pictorial Division are interested in portraiture, not merely as a hobby, but as their livelihood, so the Portrait Portfolios were established to serve their interests. It includes a rapidly expanding group of activities and services. Foremost of these is the Portrait Portfolios of which there are now 14. The Commentators for these portfolios are distinguished portraitists. All questions about the Portrait Section should be sent to

FREDERIC CALVERT
28 East Fourth Street
Chester, Penna.

PORTFOLIO MEDAL AWARD

PD Ind.
One hundred members of the Pictorial Division will be awarded bronze medals because they have had a print, which has travelled in a portfolio, hung as their first print in a recognized salon. When you qualify for this award, notify E. R. Christhill, Hon. PSA, APSA, giving the name of the print, the salon, your portfolio, and, if possible, the circuit number. There is no charge, but the medals are being won steadily, and since there are only 100 in all, don't wait if you are eligible. Many of the winning prints and portraits of their makers have been appearing in the Digest.

AMERICAN EXHIBITS

PD Clubs
A number of different exhibits of 25 or 50 prints each are now available to Pictorial Division Camera Clubs. They cover a wide range of subject matter: Portraits, landscapes, marines, and miscellaneous salon prints. There are two outstanding collections of marines by John R. Hogan, Hon. PSA, FPSA; two all-portfolio shows from the Masters' Exhibit of the Photographers' Association of America; and shows by Edward Alenius, FPSA, Louis S. Davidson, Standard Oil Company, the Syracuse and Omaha Camera Clubs, and many others.

For information, and to make reservations for your club, communicate with

FRED W. FIX, JR., APSA
5956 Sheridan Road
Chicago 40, Illinois

INTERNATIONAL PORTFOLIOS

PD All
International Portfolios operate with two sets of prints traveling simultaneously in the United States and a foreign country. Since all members are of recognized ability, there is no Commentator.

International Portfolios are now circulating in many countries, with more being added as necessary arrangements are completed. There is a nominal service charge to defray the necessary handling expenses. For information concerning this activity, write to

COL. CHARLES J. PERRY
7431 Ryan Road
El Paso, Texas

More Services Next Month



Earl Everly left kneeling, and Kyle Holmes, center, watch intently as 25 cameras shoot Town Meeting "Sauce for the Goose".

Motion Picture Town Meeting

Hollywood, March 14-15, 1953



A warm California sun combined with approximately 300 persons interested in motion picture photography resulted in another of those PSA sessions, a Town Meeting. This one, held in Hollywood, California, is the first to have been held by one division alone. Those in the past included all divisions of PSA.

Billed as "A PSA Town Meeting of Motion Picture Photography," it was just that, and was sponsored by the Southern California Association of Amateur Movie Clubs.

Activity got under way bright and early Saturday morning, March 14, when a bevy of Hollywood Models from Geller's Workshop paraded before some two dozen whirling movie cameras. The models danced, went through comedy routines, and put on a short skit.

All during the morning visitors were arriving from four states and registering for the two day affair which was held at Plummer Park, an ideal setting for such an event.

PSA leaders attend

Among the early arrivals was Boris Dobro, FPSA, ARPS, from Santa Barbara, instigator of the Town Meeting idea. When asked why a still photographer would show up at a movie photographer's conclave, he replied, "I had to come to see how my baby is doing."

Vince Hunter, APSA, editor of the MPD Bulletin, was on hand early, as was Nestor Barrett, APSA, Chairman of the MPD Honors Committee, who flew down from San Jose especially for the event.

All of the officers of the Northern California Council of Amateur Movie Clubs, headed by President Gordon Robertson, came down from the San Francisco Bay area to participate in the proceedings.

Other notables present included Harvey Brown, APSA, FRPS, who welcomed the visiting guests at the opening session at 1 p.m. Saturday afternoon, Mel Phegley, chairman of the forthcoming annual convention in Los Angeles, who plugged the convention and urged everyone to plan to attend, Julian Hiatt, APSA, who accepted memberships for PSA, and Les Mahoney who flew in from Phoenix, Arizona.

Saturday lectures

Saturday afternoon was taken up with lectures and demonstrations by experts in their respective fields. George Cushman, president of the Southern California Association of Amateur Movie Clubs, the sponsoring group, opened the afternoon session and turned the meeting over to Charlie Ross, Chairman of the Far Western States Division of MPD, who served as chairman of the day.

Richard Kaplan, free lance writer and director, started the ball rolling with an excellent discourse on how to write and direct a documentary film.

He was followed by Joel Judge, also a free lance writer and director who was formerly Test Director at Universal Studios in Hollywood. Judge discussed the problems of writing and directing story type pictures—those having plots and themes.

"A scene must show your actors doing something," he said. "And the more unusual



Florence Holmes holds the "menu" while Forrest Kellogg pauses in his shaving scene long enough to get a last minute pointer from director Kyle Holmes. Phyllis Weethee uses the moment to relax and get set for the next scene of "Sauce for the Goose".

their action, the more interest your film will have. For instance, if you saw a man crying beside an open grave, it wouldn't especially interest you because that is very normal and natural. But if you saw a man laughing at a grave, you would immediately be interested, because that is so unusual."

Judge received a big hand when he was through. Many felt his talk was the best of the meeting.

The talks were planned in chronological order, the same as a film is made, beginning with writing the script, handling the camera,

lighting the scene, and so on, through editing and finally adding a musical background.

Accordingly the next subject dealt with the proper use of camera and lenses and was capably handled jointly by Maury Kains and Dick Reid, two veterans who have had a great amount of experience in motion picture work.

"There is only one right spot to set your camera," said Kains. "Spend an hour finding that spot if necessary."

One of the outstanding lectures and demonstrations of Saturday afternoon was a dis-



Cameramen line up to shoot the models on parade Saturday morning.



Virgil Miller, ASC, veteran Hollywood Cameraman, (in shadow at left) looks over his lighting set-up in lighting demonstration Saturday afternoon. Charlie Ross, right, assisted.

cussion of proper motion picture lighting technique. The assignment was handled by Virgil Miller, ASC, one of Hollywood's veteran professional cameramen who has been working behind cameras for 39 years.

He was head of the camera department at Paramount Pictures for over 7 years, and has photographed more than 250 major feature films. His latest film, "Navajo", was a contender for an Oscar in this year's Academy of Motion Picture Arts and Sciences awards.



Dow Garlock, of the music department at Twentieth Century Fox Studios and member of the Los Angeles 8mm. Club, gave an outstanding demonstration of how to add music and sound effects to films.

He mentioned some of his experiences in obtaining the proper lighting for scenes, told how some stars, such as Marlene Dietrich demand a certain type of lighting to accentuate their best features. Some demand a high key light, whereas others want the main light source low or to one side.

On the stage were a dozen photofloods in reflectors, the same as most amateurs would use. Although he normally uses lights requiring thousands of amperes, he proceeded to use the photofloods at hand, telling the audience, "It is not the power of your light that is important, but the careful placement of the light that counts."

He stated that in his film "Navajo" he was working several miles north of Gallup, New Mexico, and the electric power supply was limited. He lighted one interior with five number 2 photofloods. "So you see," he remarked, "I know what photofloods are and have used them."

With this he called a young model from the audience and proceeded to light her with four non-descript photoflood lights in reflectors which had been furnished by local amateurs for the demonstration. Thus, using amateur equipment, he proceeded to place the lights to best advantage, using a key light at the proper position and fill-in lights as needed. He made his remarks carry extra weight by explaining the reason for each light, what it did to the subject, and how it would appear on the screen.

Banquet a success

The Starlight room of the Hollywood Athletic Club was the setting for the Saturday night Banquet. More than a hundred guests were amazed at the table decorations which were designed solely in keeping with the occasion. Ruth Ward, head of the Banquet Committee, apparently had spent weeks in making individual movie cameras out of lumps of sugar for each place.

Each club in the Association was rec-

ognized with such items on their tables as a weathervane pointing south west for the Southwest 8mm. club, sailing ships for the Long Beach Cinema Club table, oranges and orange blossoms for the Orange County Cinema Club, and horses for cowboys to ride in a salute to the Valley 8mm. Club.

On the head table were several Cine-Specials made of artificial sea foam, complete with gold lines and two lenses. Few people could recall anything like it.

Queen crowned

Jack Lloyd, 1st Vice President of the Association, and chairman of the Model Shoot and Selection of a Queen, placed a crown on the head of Billie Wiggins, 17, who had earlier in the day been selected as queen of the event, and gave her the title of Miss PSA Movie Queen for 1953.

Following the introduction of guests and visiting clubs, the program for the evening got underway. Each of the seven clubs in the Association contributed its prize-winning film for the current year, and these were shown to the group. Included were travelogues, a back yard photoplay, a dramatic scenario, nature studies, and a wedding film. The screening afforded everyone a chance to see the best that amateurs in the Southern California area are producing.

Story filmed

To many, the highlight of the two sessions was the filming of a short scenario "Sauce for the Goose" in the patio at Plummer Park on Sunday Morning. Some 25 cameras started buzzing as Director Kyle Holmes of the Long Beach Cinema Club began Scene One with the cry of "Action! Cameras!"

The plot concerns a couple, played by Phyllis Weetsee and Forrest Kellogg, who sit down at a table in a sidewalk cafe and, while waiting for their order, take advantage of a moment to doll themselves up.

The girl opens her purse and takes out her lipstick, powder, rouge, and proceeds to apply them. The gentleman, in desperation, applies sauce to the goose by ordering a shaving kit and soap and proceeds to doll himself up likewise.

The girl, upon seeing this and registering the proper amount of indignation, picks up the shaving brush covered with white foamy suds and quickly plunges it into the mouth of her boy friend.

After the required long shots the cameramen moved in, a few at a time, to get the necessary close-ups. Titles were provided, too, so that all any visitor needed besides his camera was enough film to record the short skit. Earl Everley balanced the lighting. Florence Holmes had charge of make-up, and Frank Kallenberg was head of the prop committee.

Film critique

The afternoon program Sunday began with the projection of two average films made by members of the audience, followed by criticism from three experts in the field, Nestor Barrett, APSA, from San Jose, and a member of the San Jose Movie Club, Newell Tune, member of the Los Angeles Cinema Club, and Bert Glennon, ASC, Director of

Photography at Warner Brothers Studios.

They brought out the weak points in the two films, showed how they could be improved, and described how to change them or correct them another time. Ed Garwood, Valley 8mm. Club, served as moderator.

George Ellis, of the Hollywood Cine Products, talked on how to make various titling tricks and effects, and showed a short 8mm. film which displayed and described many of the tricks and effects he had mentioned.

At this point George Cushman, Chairman of the Day for Sunday's afternoon session, pointed out that up to now the discussions had dwelt on what to do before and during the time the film was exposed in the camera. This stage in the program represented the interval in which the film is sent to the processor.

Editing important

Upon its return, the job of editing begins, and "The Value of Careful Editing" was discussed by Richard Wray, ACE, currently working on a film at Republic Studios. His remarks were aimed at the amateur, and he showed a film which had been produced by non-professionals in which good editing was evident.

"Never cut unless you have a reason," he emphasized. He described how editing can improve a mediocre picture, often making it a prize winner. "When the action is through in a scene, cut," he advised. "Those extra frames give nothing and merely retard the action."

Another Sunday Highlight was Dow Garlock's talk and demonstration of how to select and prepare a musical background for a film. He demonstrated, with the aid of his tape recorder, how a strain of music can, by careful re-recording and tape editing, be lengthened a second or two, or shortened, as the scene may require.

His demonstration of a synchronized 8mm. film was well received.

8mm sound

The entire group waited over time in order to witness the first West Coast showing of the new Movie-Mite 8mm. Sound-on-film. The magnetic stripe, placed along the edge of the film, was the first to be seen here, and everyone, especially the 8mm. filmers, were thrilled at seeing this latest advance in the field of amateur motion picture making.

As the meeting came to a close, Kyle Holmes, past president of the Long Beach Cinema Club, voiced the opinion of the audience when he stated he felt the two days were well spent and immensely worth while, so much so that he hoped the Association would sponsor another MPD Town Meeting next year. In fact, he said, he would make that suggestion in the form of a motion.

They want more

It was quickly seconded, but Cushman replied that since this was not a business meeting no formal action could be taken. However, he did ask for a show of hands from the group as to how many would like to see a similar meeting again next year.



Boris Dobro, FPSA, ARPS, right, instigator of the Town Meeting idea for all divisions, makes a trade with George Cushman, left, instigator of the Town Meeting idea for a single division and general chairman of the event. Boris, after attending the Town Meeting of Motion Picture Photography, decides he's been in the wrong boat all this time, so he decides to trade off his still job for a movie camera. But what will Cushman do with a Leica?

Every hand in the room went up!

The general consensus of opinion seemed to be that the time had been well spent, that everyone learned a lot about motion picture making, and that this first "Town Meeting" by one division of PSA had been highly successful.

Taped and filmed

All sessions—a total of eight hours, were recorded on tape and will be transcribed and made available to anyone who wants them.

Also, the activity was photographed, and a 16mm. film will be ready in a few days which will show the public "just what goes on at a town meeting." The film was photographed by Lee Hansen of the Orange County Cinema Club.

The idea for a Town Meeting for one division alone was born at the San Diego Town Meeting held last September. The Motion Picture Division, believing there was more to movie programming than most still photographers realized, decided at that time to consider a Town Meeting of their own.

The Southern California Association of Amateur Movie Clubs wanted the meeting bad enough to get PSA approval. So successful were their efforts this year that they are considering making the affair an annual event. See what you started, Mr. Dobro?

The growth of the PSA Town Meeting idea is a sure indication of the need for these regional get-togethers, whether they are on a broad, all-PSA basis, or to serve the interests of one division. This first divisional Town Meeting was followed a week

later by a P-I Town Meeting at Old Sturbridge Village in Massachusetts, the first on the eastern seaboard. This one too was a huge success. Many elements can be combined to attract and sustain interest, but one of the most important is to provide something to shoot, models, scenery, or both. Informative talks and demonstrations are also a must. Attend the next one held anywhere near you and see.—ED.



Jack Lloyd, 1st Vice President of the Sponsoring Association, Crowns Billie Wiggins, 17, PSA Movie Queen for 1952.

FREIGHTER

By William G. Clayton



The informality of a freighter cruise permits many informalities not enjoyed on larger ships, such as visits to the bridge and other working parts of the ship, all of which spell picture chances.

A few minutes walk from the dock and we find salon material. In Puerto Plata, D.R., life is peaceful and pictorial as in many places off the beaten tourist tracks.



It's a wonnnnnnnnderful feeling to find that you have "discovered" something that opens a new world for you and especially for you and your camera. This combination is freighter travel and photography, and they go together like french fries and a Nebraska steak. The genuine quality of educating oneself by travel for travel's sake linked with the valuable and heart warming experiences of preserving it on film has, believe it or not, changed the Clayton future.

Almost every hour of everyday there are leaving these shores some mighty fine ships that will carry twelve passengers or less, bed you down comfortably, feed you mighty good food and take you almost any place in the world at a very fair and reasonable price. They offer no froth in the way of planned recreation or an opportunity for "putting on the dog," but you will be an individual with all the rights and opportunities to latch on to a wealth of education and photographic opportunities. If you will but respect the rights and inherent dignity of all nationalities, put on your best smile and listen and watch (for pictures) you will satisfy the big requirements.

In January, 1950, Mrs. Clayton and I found an American-made Liberty ship run by native Norwegians, chartered by the Alcoa Steamship Co., that made the fascinating ports of Kingston, Jamaica; Port au Prince, Haiti; Puerto Plata, Dominican Republic; Ciudad Trujillo, D. R.; Charlotte Amalie, St. Thomas; Fredrickstad, St. Croix; Parimaribo, S. A.; Port of Spain, Trinidad; and Mobile, Alabama. Sailing on this ship to these ports was one of the most wonderful things that ever happened to us. We sailed from New Orleans Feb. 2 and returned five weeks later to Mobile with 10,000 tons of bauxite from South America.

Why is a freighter trip best for photography? First of all you are closer to the business of running a big ocean going ship. This in itself was very valuable experience. If you avoid being a pest you can look over the shoulder of the men in charge of running the ship from the captain on down and get a real insight of a fascinating livelihood. The freedom of the ship is yours from stem to stern, from the top of the mast to the engine room, limited only by your good conduct and respect for the business at hand. This alone makes for picture taking that is far superior to the classified strata of cruise ships with their amusements and luxuries of home away from home. If you gain the confidence of the captain and crew they will very often go to unbelievable trouble to give you help in making a still or movie story.

Let me give you an outstanding example of this. Captain Magne Hedvick, master of the *Nidarland*, listened one night while I related the story of H.M.S. *Diamond Rock*, a saga of a brilliant exploit of the British Navy in Nelson's time. I had read the facts in the January 1948 issue of the *National Geographic Magazine* telling how Commodore Hood hoisted five cannon and about one hundred men on this small barren "sugar loaf" lava rock a few hundred yards off the southern coast of Martinique. These men stayed on that barren rock for seventeen months and harrassed the French fleet. The Rock is known and saluted as a ship to this day by ships of the British Navy.

HOLIDAY

Photos by the Author

Casually (to a ship captain for sure) I suggested it would be wonderful to make a movie of this, and since we had to break out into the Atlantic someplace after leaving St. Croix, why not at Martinique. Nothing much was said after the suggestion but as I bounded out of the innerspring bunk the next A.M., I ran up to the chart room and THE COURSE WAS PLOTTED to H.M.S. Diamond Rock. At four o'clock the following day we sailed close by the famous rock and the picture taking was excellent. This story is woven into my 1900 feet of 16mm color movies as well as color slides and black and white stills.

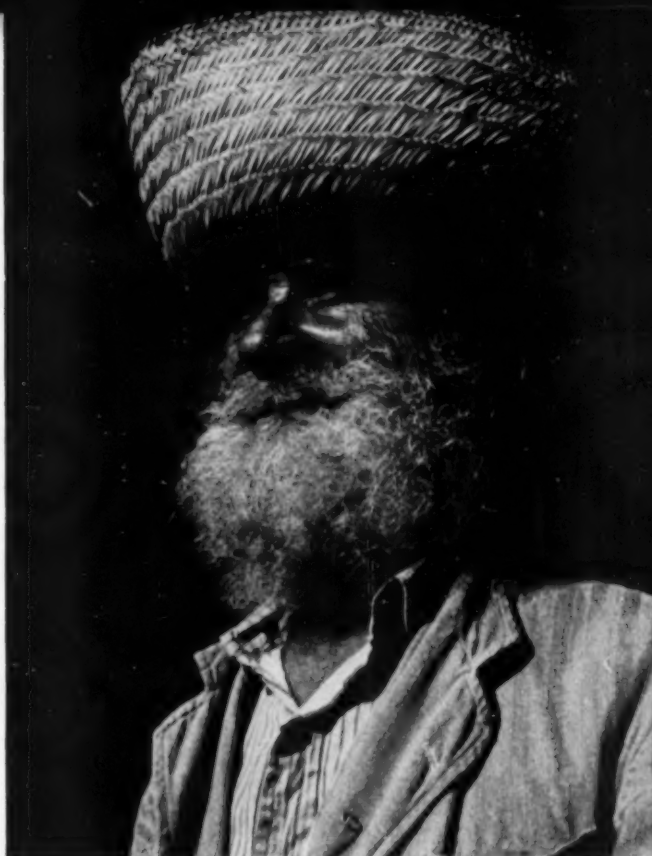
Again on our way from St. Croix to the Dutch Surinam, work on the ship leveled off and by previous suggestion the Chief Engineer and his officers and crew below rigged up long landing-light hook-ups in the engine room while the ship was at sea so that I could get actual running movies of the huge steam engines with their open connecting rods, etc. A lot of work on their part and they seemed anxious to help, and went far beyond my wildest hopes to make it possible to get pictures.

There must be more to this traveling by freighter than the ship, but I can say this: that those Norwegian folks ran the cleanest, friendliest, quietly efficient ship I ever hope to find. The last time they had taken passengers was six months previous to our coming aboard. There were six passengers aboard including ourselves. We stored our own books, candy and refreshments. The Norwegian food was fine.

As for the trip itself, I sat by the river pilot and the Delta pilot while he guided the ship to open water, I watched the officers "shoot the sun" and compute their navigation. We photographed the first contact with a Jamaican pilot off Kingston harbour. We "walked" up the Princess Street wharf with the camera. No bands playing; no whoopedos; just seeing things as they were. You will be struck with the realization that freighter travel is honest travel and a more honest approach to travel photography. The steamship company's agent always comes aboard before you land, and from him you can obtain last-minute advice on the best way to see the things you have picked out from your reading that you want to see. Quite often he will recommend reliable guides and notes of introduction if you tell him why you want to picture something a certain way.

In the Caribbean the islands are not so very large, and most often the main city and a good many of the points of interest are in or near the main city so you can really see and photograph quite a bit in a surprisingly short time. Because your ship is usually not as large as the cruise ships, you can very often sail right into the harbor and tie up alongside the dock. You step down, and in a block or two, find yourself in the heart of the town. The cruise ships very often have to anchor out and send launches in. Your freighter may be in port only a few hours, or several days, depending on the type of ship and the cargo commitments. Usually a day or two is average, and because you have had a fine rest on board, you can expend more than the normal tropical energy to really get around while in port and then have a few days of loafing and time to read up on your next round ashore.

(Continued on next page)



A gracious model, a Spanish gentleman of Puerto Plata, who lost some of his dignified appearance in the movie shots made a few minutes later . . . when he acquired a Popsicle!

Seven miles from the Parinam River in Surinam, in the jungle, and a pictorial scene from a bridge, a shot that has hung in the Mississippi Valley Salon. Movie camera pointed higher got natives paddling.





(L.) H.M.S. Diamond Rock, once manned by the British Navy to command the French Island of Martinique. The text describes how the author had his ship take a detour so he could get this picture. (Center L.) A "steel band" on the island of Trinidad rehearsing on a Sunday afternoon. Cooperative, the boys arranged themselves at the photographers request to present a better composition.

(Center R.) Just outside a Haitian Public Market. Two teeming blocks with anything at all on sale. Photographic problems with the dark color of the natives against whites and bright colors. (R.) A sugar cart on a Jamaican road, primitive oxen and rubber tires! Tropical scenery at it's most delightful. Also visible is one of the problems of the tropics, a heavy overcast, but it can change in minutes.

Our ship was our hotel for five weeks except for the two and one-half days we spent ashore in Trinidad. We stayed at a British guest house called the Bag-shot and it was delightful. It was recommended by Alcoa in answer to our wireless while at sea, but if you want the big hotels you can have them too.

There is no facet of this trip that Mrs. Clayton and I did not enjoy, and we have proved this to ourselves many times since we arrived home because, in answer to many requests, we have showed our movie story, "Freighter Holiday" to several thousand people in this area. Each time we are reminded of a pleasant memory of many details.

To get down to the facts that many of the women first ask for, I will rattle them off in one paragraph. Our cabin was on the captain's deck which means it was high off the water and amidships, which in turn means it was quiet, more comfortable in rough weather (we had none anyway), and in the tropics cool enough to require the fan for only about the total time of three days on a five week trip that took us up a jungle river three degrees from the equator. We slept in separate bunks with innerspring mattresses, with complete chests of drawers for each and plenty of closet space. A private bath and tiled shower all with outside ports connected to the room.

We were only about ten feet from our own small dining room, and this distance was divided by a small serving pantry equipped with an electric refrigerator and stainless steel kitchen equipment on a small scale. The latter was wonderful for off-hour snacks and when coming back to the boat at a late hour. The Captain (bless him) ate with us once a day, the only regular meal he had because of an old case of ulcers. I mention this to relieve the anxiety of those whose crowning moment on a cruise ship is to eat with the Captain. Our quarters were immaculate, our food in abundance and very good, and we were treated with kindness and with an earnest desire to make our trip as pleasant as they could and still get the cargo to its destination.

Because our ticket read "from New Orleans to a port in North America via South America" and nothing more, we knew we must leave our car at home in case we came back to a port distant from New Orleans. This limited the camera equipment and I am glad it did because I wanted to take too much anyway. An Auto Rollei took the black and white stills, in this case about 350 of them. A Bolex H-16 equipped with a wide angle, normal and 102mm Ektar telephoto lenses plus a good tripod comprised the movie equipment. All movies except the one hundred feet taken in the engine room were Kodachrome.

The 35mm colored slides were not emphasized on this trip, but I took about one hundred and fifty of them and I am sorry that I didn't take more. These islands are indeed color-

ful, but one person can do just so much and the emphasis was on movies and future darkroom work with the Rollei shots. One of the many nice things to come about as a result of this trip was the intense interest Mrs. Clayton developed in photography, and next time she will take one of the cameras for herself.

There are many facets to a trip of this kind, so many that it is difficult to contain one's remarks. You will wonder what the expense of all this was and I can say that our trip tickets for about five weeks eating, sleeping, and sailing were about \$390 each. The expense of getting to the port of departure would vary, of course, and your film expense must also be fitted to you. Since your extras such as clothes, everyday tips and treating are at a minimum or non-existing you save quite a bit.

If you must travel by cruise ship or not at all, by all means do it that way, but if you aren't afraid to be yourself, plan something more and see foreign lands at a more reasonable tariff . . . travel by freighter and come home with more and better pictures.

Postscript

I have stressed the opportunity rather than the mechanics because I didn't really want the folks to worry about the stops when they were surrounded by wonderful picture stuff.

Taking the trip in winter we had little to worry about as far as tropical conditions were concerned. In summer, the rainy season, humidity might be somewhat of a problem. I did buy my Plus-X film in tropical packing but the rest of it was regular packing. As I exposed movie film I wrapped it well in dry newspaper and had it stored in the bread cooler. I felt that putting it in the ship's refrigerator would have caused trouble from condensation when it was brought out again.

All film was brought back and developed in one big orgy in the darkroom . . . the color film and movies were sent off in one batch and processed at one time. Were I to take the trip again I think I would have shipped my movie film back by air mail from an American island as opportunity presented, with my home address as return. Mailing from the foreign islands introduces custom complications about which Eastman can advise you and which should be checked long before you leave home.

Light conditions are not so different from summer at home. The shadows at noon are considerably blacker but if you practice siesta and confine your shooting to morning and afternoon it presents no insurmountable problems. If your trip is short, like mine, just use common sense and don't worry too much about the different conditions. In some of the islands you'll find the natives mighty black and I think if I were doing it over, I'd mark these rolls and give a softer development.

(Continued on page 47)



Photographing The Whitebellied Sea-Eagle

[*HALIAETUS LEUCOGASTER (GMELIN)*]

By Wan Tho Loke

A Nature Division Feature

If I were asked what should be the tutelary bird of Singapore, I would without hesitation say, The Whitebellied Sea-eagle. This species is common here, although not numerous, because the skies of Singapore are not wide enough to accommodate a large bird with such a great flying range. Nevertheless, wherever you may be on this small, green and pleasant island there is always a good chance that you will see one of these magnificent birds. You will see him at any time of the year because he is a

[From the JOURNAL OF THE BOMBAY NATURAL HIST. SOC., April 1952.]

"local-born" and lives and brings up his family in our midst.

I know of two nests which are regularly used, and no doubt there must be others. One of these nests is placed high up in an Albizzia tree in Malcolm Road; and the other, in a similar tree but placed even higher up (at 150 feet) finds itself in the very midst of big business, standing, as it does, in the compound of a house occupied by the manager of a well-known local bank. This latter nest was blown down in the big storm of 1950 but at the end of the year it was rebuilt and I was surprised to see that the new nest did not appear very much

smaller than the previous structure.

Stuart Baker, writing of the Whitebellied Sea-eagle in "Nidification of Birds of the Indian Empire" says: "These Eagles select almost, if not quite, invariably only the largest trees upon which to construct their nests." The Malayan birds are true to type in their behavior in this respect. It is thus not surprising that no good photographs have ever been taken of the bird; certainly no such pictures, so far as I am aware, have ever been published.

Therefore, when His Excellency the Commissioner-General for the United Kingdom in South-East Asia, Mr. Malcolm MacDon-



ald (himself a keen and knowledgeable ornithologist) telephoned me at the end of 1948 to say that he had found a nest of the Eagle in his garden at Bukit Serene, a wild thought struck me: why not build a machan up to it and try and photograph the birds?

High tripod needed

An exploratory trip to Bukit Serene disclosed that the nest was placed at the very top of an enormous jungle tree (*Pipterocarpus grandiflorus*). We estimated that a tower 100 ft. high would reach it, but first of all we had to make sure that the bird we had seen sitting in the nest was in fact incubating. One of the Tamil workmen, employed by the contractor who was going to construct the tower for us, volunteered to climb the nest-tree and make the necessary investigation. A couple of evenings later this lone and brave scout was sent up on his mission, armed only with a slender piece of rope which he attached to his two feet. The bole of the tree was smooth and without side-branches until it reached the nest. All went well for a time and our climber moved steadily upwards. When he was about three-quarters of the way up he suddenly let out a yell and began coming down so fast that he practically fell the last twenty feet. His head, face, arms, and back were covered with little dark objects which made the poor fellow look like a currant cake. We had reckoned without the enemy, a swarm of little black bees which had their abode inside a small hole in the trunk of the tree and formed most effective guardians of the Eagle's nest. We rushed to our poor scout's rescue, swatted and picked off the bees and then drove him quickly back back to Singapore for medical treatment. Fortunately, the poor man recovered quickly.

Situation scouted

This preliminary setback forced us to the conclusion that careful watching through binoculars would be the only means of settling our problem. Observations confirmed that the bird was brooding and I thought I once saw the bird bend down and make movements as though it was turning over an egg. The decision was then taken to build a tower.

The nest-tree stood on the side of a hill. We were afraid that projecting branches would prevent a good view of the nest from the upper side of the hill and so it was reluctantly decided to place the tower on the lower slope of the hill, despite the fact that a taller structure would in consequence be needed.

Construction of a 100-foot wooden tower began: first the timbers were prepared and cut; then the tower was assembled in the contractor's workshop to make sure that all the pieces fitted together properly; finally the tower was dismantled and the entire structure taken out by lorry to Johore, 19 miles away.

Assembling of the tower on the site began on February 8th, 1949. The workmen were allowed to work for only two hours a day, for fear of disturbing the birds. Progress was slow but finally, on February 20th, the tower was completed. But alas! it

was not high enough. We were some 20 feet short of our goal. The workmen said they could nail on a superstructure, and argued that as they were prepared to build it I should not be afraid to sit on it. So, the crazy work went on.

The additions were completed on the 27th, and I was asked to inspect the finished job. To my horror I saw that the bit which had been tacked on was quite evidently out of plumb but as the contractor's manager and his workmen were watching expectantly and showing the very greatest interest, I climbed up even though my heart was in my mouth and lead was in my boots. Later, I learned that the interest shown had more point to it than I had guessed; some of the workmen, having less faith in me than I was supposed to have in their work, had betted that I would never get to the top.

"Height of eye": 130 feet

The Eagle, quite unperturbed by our presence below, did not fly off the nest until I was half-way up the ladder. At the top I was disappointed to find that the tower was still not high enough to allow of a sight of the contents of the nest. Later on, when familiarity had bred a measure of contempt, we added yet a little more to the tower and were rewarded with the sight of a single, not very white, egg.

The final height of the tower was, in all, about 130 feet. It was held upright by a number of wire cables, attached either to nearby trees or to stakes in the ground. When the tower was eventually taken down, we found that the base was sunk only 18 inches into the ground. I recalled then the remark Mrs. MacDonald had one day made to me jokingly, but only half in jest, "If anything happens to my husband when these crazy things are going on, I shall have to blame you." His Excellency went up daily and sometimes twice a day, watching and keeping careful notes. The remembrance of it all now makes me think of a story which Mr. Salim Ali sometimes tells concerning the manager of a wolfram mine in Burma who had been given the job of showing the Governor round. His superiors, realising that the manager's vocabulary was of a rough and ready and somewhat limited nature, cautioned him to mind his language. All went well until they suddenly reached a low point in the tunnel. The manager, in his excitement and anxiety to protect his distinguished visitor, grabbed the Governor by the shoulder and said in a loud voice: "Mind your bloody head, Sir." Mr. MacDonald, however, is a very courageous and adventurous man, so perhaps even the most forceful language would not have succeeded in keeping him on the ground.

Observations and photographic activity in the blind extended over a period of about 6 weeks. Every weekend, and such hours as I was able to seize during the working week, were spent on the top of the tower. The distance from my office to Bukit Serene involved a journey of about 20 miles, so that those early afternoon disappearances must have been regarded by my staff with more than a little suspicion.

Both birds incubated the single egg, but





one bird—the less shy of the two—did the major portion of this work. It was possible, after a while, to tell the birds apart, not only from the differences in their behaviour but also from their size; the shyer bird was also the smaller of the two and this I took to be the male. He rarely came to the nest, but was often to be heard as he flew round in the sky above, or, perched on some high vantage point on a distant jungle tree, uttered his loud, clear, and curlew-like call. Any suspicious movement under the nest-tree was always signalled to his sitting mate. I could tell if the male was flying overhead because the hen would cock an eye toward the heavens with that kind of questioning look which wives reserve for husbands when they come home from a stag party. Once, when I had been sitting in the blind for some time watching the brooding female and, as usual expecting nothing much to happen but hoping nevertheless that something would, the male bird came flying high in from the sea, uttering a loud, insistent call. His mate answered and immediately flew off the nest to meet him and together, uttering their wild duet, they flew round in great circles with only an occasional flap of their huge pinions. She returned to the nest some time later, but whether the male had brought her breakfast as well as inviting her to a morning flight, I shall never know because they were too far away for me to see what they were doing and she brought no food back with her. In fact, I never saw the birds bringing anything to the nest, except on one occasion when a large branch, still with green leaves on it, was brought to add a little crude decoration to an already huge structure.

The birds invariably approached the nest from one direction only. Even in the calmest weather, the loud thud made by the bird as it landed on the nest could be heard 40 feet away. This observation of the one-way traffic rule allowed me to get the photo-

graph of the flying bird which is reproduced on page 23. With a 14 inch telephoto lens on the camera and a shutter speed of 1/1000 sec., the diaphragm had to be used fully open thus giving me practically no depth of focus. Added to this difficulty there was the problem of the rapid approach of the bird which necessitated the release of the shutter a fraction of a second before the bird reached the spot on which the camera was focussed. As this spot was placed out in space, I was compelled to gauge its correct position by focusing the camera on a leaf of the tree which, it was judged, was the correct distance away. The reader will thus not be surprised to hear that I had a long string of failures before finally securing the desired picture on the very last pack which I was to take of the bird.

On one occasion, the bird approached from a different direction and landed on the nest from the right-hand side. I got a photograph of it as it touched down. Wind currents must have been unfavorable because the picture shows an off-level landing with the bird pushing down hard with its left wing in order to correct its balance; the displacement of air caused by the pressure of the wing is clearly seen in the photograph as it has ruffled the breast feathers.

Bird photographers sometimes suffer from an inability to gauge the strength of the light because of the continual application of a single eye to a hole in the blind. The same problem confronted me in this case also, but on days of flying cloud I was always able to judge the strength of the sun by the sharpness of the shadows cast on the ground by the surrounding jungle trees; I could see these shadows merely by looking downward between my legs. An exposure meter reading was also easy to obtain because one had only to direct the instrument in an earthward direction.

Three planks formed the floor of the top-

most story and when the ¼-plate Graflex camera and tripod were in place there was not much room left for the photographer. I found, however, that I could make quite a comfortable morning of it by sitting cross-legged, in Buddha-like pose, on the free portion of the floor. One's body only began to protest after the end of 2½ to 3 hours of this kind of squatting. Five hours was the longest continuous period I ever spent in the blind.

When the wind blows . . .

A storm blew up one day and bore down from the north. I decided to sit it out and watch the effect of the rain and wind on the brooding eagle. But when the wind freshened the tower shook alarmingly and the cloth of the blind cracked like a whip so that, after enduring a few minutes of this warfare of nerves, I packed up my equipment and beat a hasty retreat, discarding my good intentions with the practised ease of a habitual maker of New Year resolutions.

We had hoped that, having found the eagle at so early a stage of its breeding, we would be rewarded with a series of egg-to-fledgling pictures, but in bird photography one soon learns that the best laid schemes "gang aft agley" and so it proved in this case also. After a period of at least six weeks, when no little eagle had emerged from the egg, we began to suspect the worst. (There is reason to believe that a high percentage of the eggs of the sea-eagle are addled.) The object of our attention continued as lifeless as if it had been made of China and so, one day, quite abruptly, the eagle decided that it had quite enough of sitting in its nest and looking at us' (just as we were beginning to get equally tired of sitting on our tower and looking at the eagle) and apparently kicking the egg over the side of the nest, it flew away, never to return: I say "apparently" because no one saw the egg being ejected although Mr. MacDonald found broken pieces under the tree.

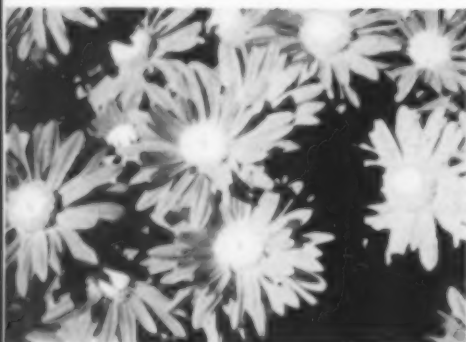
I have always been sorry that things did not turn out better so that I could have ended up with a complete series of pictures. Although neither Mr. MacDonald nor I have ever said as much to each other, speaking for myself alone, I must admit that I was relieved to find the pole-sitting come to an end. The photographs taken of the birds have had a good deal of success in exhibitions, and I daresay if the opportunity of photographing a nest with young in it were ever again offered, I should soon find excuses for building another tower.





Head of Hercules Beetle.

1:2



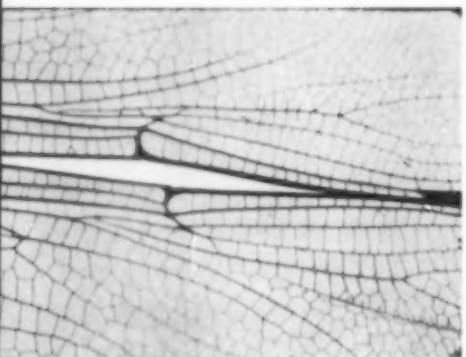
Chrysanthemums.

1.2:1



Scorpion Sea Shell.

1:3



Dragon Fly Wings.

20:1

Madagascar Butterfly.

1:1.5



Photomacrography and Photomicrography

By Jay T. Fox, APSA

A Nature Division Feature

PHOTOGRAPHY plus Natural History makes photography an ideal all-year-round avocation. My interest in both of these subjects dates back to 1916, when I began collecting natural history and earth science specimens. As time went on, I found that some sort of a photographic record was needed for future reference. Good nature negatives make good positive lantern slides, and these also proved invaluable in my many illustrated lectures.

My first camera was a $3\frac{1}{4} \times 4\frac{1}{4}$ Graflex with double extension bellows, and a B&L f/4.5 lens, which was ideal for the glass lantern slides. In those days I was restricted to black and white photography. It performed well as to line and shape but produced colors only in monochromatic tones. My large file of these slides went into the discard with the rapid advance of color photography.

In 1936, my number of natural history specimens had become so great that the basement of my country home was converted into a vest-pocket edition of a Natural History Museum. At the present time, my collection of 30,000 specimens is on display. Included in the Museum is my laboratory. Here many pleasant hours are spent experimenting in Biology, Microscopy and Photography. It is complete with cameras, both still and motion, and contains the usual array of research equipment. Cameras and microscopes are right hand assistants to a naturalist and help to unfold the secrets hidden in the heart of nature. Several large aquariums of 100-gallon capacity serve as a temporary abode for the aquatic stock used in my biological research work. A 400-volume reference library supplements the experimental work.

I started to produce nature pictures in color in 1942, and now my files contain 2,000 $2'' \times 2''$ color transparencies and many reels of 16mm color motion picture film. All of them were taken by the close-up and ultra close-up types of photography, termed Photomacrography and Photomicrography.

I learned early that there was no economy in buying inferior equipment. To get the best results in macro and micro work, the finest type of precision equipment is essential. Real close-up photography requires needle-sharp focusing; therefore, I recommend the use of a single lens reflex type of camera. I use the 35mm Kine Exakta exclusively. It is a fine precision instrument and, accordingly, expensive.

I chose this camera because:

1—The Kine Exakta camera can be used in all fields of nature and science, in the laboratory as well as in the field.

2—Bayonet-type fittings allows the rapid interchangeability of lenses, and light metal extension tubes can be placed between the camera and the lens for photomacrography.

3—With a suitable attachment, this light-weight camera can serve atop a monocular microscope for photomicrography.

4—The 35mm color film is available at reasonable cost.

5—The troubles of parallax inevitably found in the twin lens reflex camera are not found in this single lens reflex camera.

Therefore, I recommend that you obtain as good a single lens reflex camera as your budget will allow.

Photomacrography

A photomacrograph is a magnified photograph of a relatively small specimen; magnified only a few times; i.e., not greater than 10 diameters.

The camera is mounted upon a special mechanism which, through microscopic movement, gives the necessary horizontal, lateral and angular adjustments required for critical photography. (See illustration at right.) It is my theory that in focusing, the movement of the entire camera, with lens and extension tubes in place, through precision gearing greatly outweighs the older method of trying to get precise

Jay T. Fox is Director-Curator of the Fox Museum of Natural History at Seaford, L. I. He is a member of 21 photographic and scientific organizations. He is employed in the New York State Supreme Court in New York City.

focusing by the movement of the lens itself. Extreme accuracy in focusing is an absolute prerequisite for success in this type of photography.

In the laboratory, the illuminating agent is a single floodlight of the proper color temperature output for either Kodachrome or Ansco color film. This floodlight is controlled by a synchronous, motor driven, split second electric timer, which regulates the exposure by turning the floodlight on and off at a pre-determined setting. I have found by repeated experiment that my method for the control of actual exposure time is far more exact than when one depends on camera shutter timing alone.

The actual exposure time varies with the color of specimen being photographed, length of the extension tubes being used, color of the background, etc. With indoor color film, the slightest difference in color quality between photoflood lamps differing in efficiency, is quite noticeable. I suggest the use of a suitable color temperature meter to ascertain the quality of the illumination to obtain true tonal reproduction of the original.

If the color temperature of the floodlight is found to be different from that for which the film is balanced (3200 degree Kelvin for Ansco indoor film or 3450 degree Kelvin for Kodachrome indoor film), it will be necessary to compensate for such difference by regulating the line voltage with an adjustable rheostat or an auto-transformer.

Another method of controlling color temperature (when no line voltage control is available) is by use of a set of seven color compensating filters, which are now obtainable. Four of them are of bluish tints and three are yellow, graduated in approximately equal color temperature steps, so that the corrections made possible with them are adequate for the light source employed.

In photomacrographic work, light metal extension tubes must be placed between the lens and the camera. They serve the same purpose as the extra long bellows do on the larger cameras, permitting sharp focus at distances nearer than the lens alone is capable of focusing. Every size extension tube, depending on its length, has its own exposure factor or "f" value, which is constant for every lens.

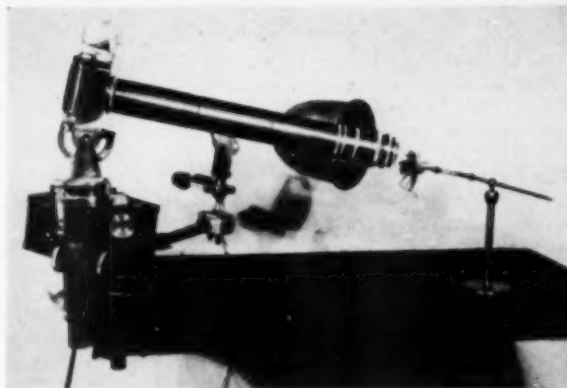
For close-ups, when the specimen is nearer than 8 times the focal length, it is quite important to allow for the change in effective "f" value, due to the increased distance between the lens and the film. This change can be calculated according to the following formula:

$$\text{Effective f value} = \frac{\text{Indicated f value} \times \text{lens-to-film distance}}{\text{Focal length}}$$

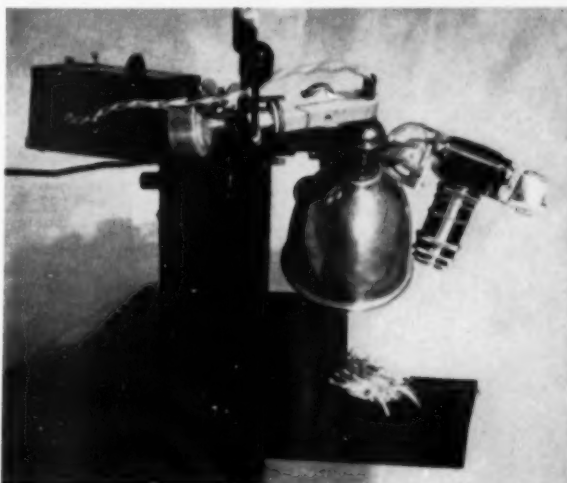
The lens I prefer is the Exakta f/3.5 Anastigmat in a bayonet-type mounting. I find that when this lens (2-inch 50mm) is used with a combination of extension tubes, almost any size photograph can be obtained. The following tubes, when used with this 50mm lens will give:

12mm Ext. Tube.....	reduction of	4:1
30mm " "	" "	1.5:1
42mm " "	" "	1.2:1
60mm " "	magnification	1:1.2
72mm " "	" "	1:1.5
90mm " "	" "	1:1.8
102mm " "	" "	1:2
150mm " "	" "	1:3
192mm " "	" "	1:3.85
240mm " "	" "	1:5
300mm " "	" "	1:6

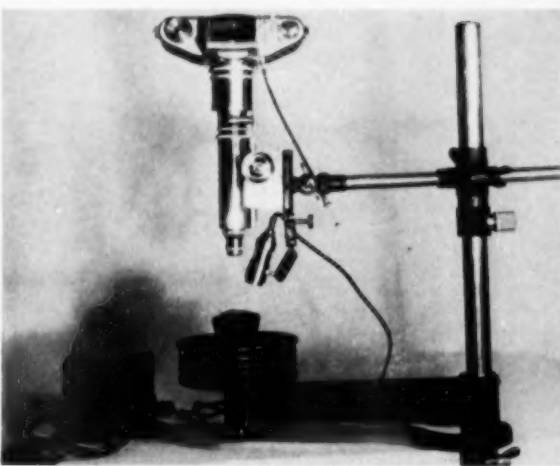
Backgrounds are largely a matter of individual judgment. I use an assortment of 20 or more shades of millinery velvet, and try to select a background that is most complementary to the specimen being photographed.



Photomacrographic set-up in laboratory for ultra close-up work, extension approximately 300mm. Subject: eye of grasshopper.



Larger specimen—less extension, 60mm this time.



Photomicrographic set-up in laboratory.

When making photomacrographs, eliminate all camera vibration, or it will ruin what otherwise might be a good transparency. Furthermore, make sure that the optical components are absolutely clean, as dust spots on color transparencies cannot be as easily retouched as in black and white photography. (Cont. on next page)

Photomicrography

A photomicrograph can be defined as: a photographic image of a minute specimen, quite often invisible to the human eye. The specimen is magnified through a microscope, i.e., from 10x to as much as 1200x or more.

In this type of work, I use the same Kine Exakta camera. The only part of a microscope that I use is the observation tube (160mm) of a good research monocular microscope. The base, condenser, mirror and sub-stage are not used. (See illustration.)

I equip the observation tube with a special Bausch and Lomb-48mm photographic objective. This objective is equipped with iris diaphragm and when used with either a 4x or 6x ocular lens, corrected especially for color photography, gives ideal magnification in the finished transparency.

One of the most important factors in photomicrographing gross specimens is critical illumination. I might mention that I only photograph whole mounts or gross specimens, not microtomed material as one would be apt to find mounted on the 1" x 3" glass microscope slides. Therefore, the illumination must be by reflected or incident light, and not by transmitted light as is customarily used in photographing Histological specimens.

Diffraction caused by too much uncontrolled light will result in failure. *The light which passes through the microscope objective is the only light used in this color work;* hence, only that portion of the gross specimen directly under the objective should be illuminated.

I use a small focusing spotlight, equipped with a miniature concentrated filament lamp of 8 volts—which provides

adequate illumination. A transformer with a ratio of 110 to 10 volts supplies the lighting power. A small variable resistor, inserted between the spotlight and the secondary winding of the transformer, can either increase or reduce the brilliancy of the spotlight.

A color temperature reading is taken of the quality of the light that has passed through the optical system of the microscope and the resistor is adjusted as nearly as possible to give the proper "Kelvin" reading. This reading must coincide with the type of color film that is being used.

A micro-adaptor, especially designed for use with the Kine Exakta camera, is needed for connecting the camera to the microscope. In photomicrography, the camera lens serves no useful purpose; thus, it is not used. The ocular lens of the microscope serves in its place. The large end of the adaptor is attached to the front of the camera by means of a bayonet-type connection, and the small end is attached to the upper part of the observation tube of the microscope by means of a suitable clamp. This adaptor is hinged, thus allowing the camera to be swung out of the way when it becomes necessary to change the ocular lens in the microscope. A combination of one or more extension tubes is used as needed. These are inserted between the camera and the microscope to provide the proper size picture on the ground glass screen of the camera.

Once the fundamental problems in color photography are understood and the proper precautions taken, success in Photomicrography and Photomacrography depends only upon care in lighting, color temperature of the illuminant and correct exposure time.

On Appreciating Photography

By Betty Carpenter

Have you made any prints lately? Are you spending sleepless nights torturing yourself with the knowledge that your darkroom is collecting dust and that the paper you bought when your wife gave you your last month's allowance is now literally and figuratively expiring on the shelves? Do you walk sheepishly into your camera club empty handed and carefully steer clear of the print chairman?

Or, are you the eager beaver type grinding out 8 x 10 prints endlessly, and a steady stream of 14 x 17's too, while the paper manufacturer rubs his hands and declares another dividend? You're so busy, too. Busy taking pictures, making them, mounting them and trotting them to the club. Once there, you're busy, too; mentally comparing yours with the rest of the evening's crop.

In fact, you're so busy that you've never noticed the fellow who has been coming to your club meetings for over a year and has never brought a print. But he's always there, in the background, studying all the prints; yours, too.

So, let's take a look at this overlooked man in your club. If anyone should take the trouble to ask him where his prints were, chances are he'd tell you he didn't have any. But, be careful; don't press the point too far. Don't put him on the spot or, like the great General, he'll fade away.

The fact is that not every one who comes to camera club meetings likes to take pictures. Some just like to talk photography, or, heaven forbid, just cameras. Everyone likes to see them come out, especially the treasurer at dues collecting time.

But there is another large group, neglected to date, who like to look at pictures. That's all there is to it. That's THEIR reason for coming to club meetings. (You'll see them at salons, exhibitions or where ever good photographs turn up, too.)

Now what's so odd about this? Nothing really. But, in many minds, photography is so closely associated with large expenditures of time and effort, not to speak of cash, that the fellow who can stand around and look like he is just plain enjoying himself is a thing apart.

Yet, as many thousands of years as artists have been dabbling oil on canvas we've had art lovers. Thousands visit art museums throughout the world every day to admire the great paintings which

have hung in these galleries for countless years. While some of these visitors are admittedly students, most are plain people who enjoy looking at art.

Since the camera is just another means of self-expression, is it no wonder that this art form should not have those who appreciate it also? Must we all be producers, some turning out prints so rapidly that we scarcely take time to look at our own efforts?

And is there any reason why these folks who can enjoy good photography when they see it need have any extensive knowledge of the photographic process or even care anything about it? Should it necessarily be of great interest to them whether or not a photograph was made with a 35 MM or a 4x5 camera?

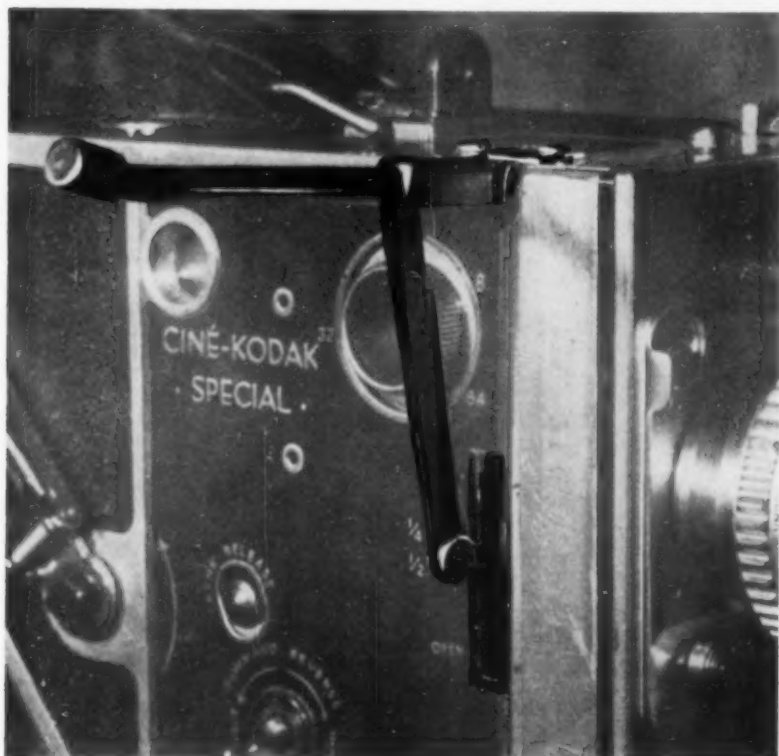
To them, the picture is the thing—the end result of the photographer's efforts. How it was made is of secondary interest. Their interest is purely objective. Does the print appeal to them, do they sense the mood the photographer was trying to create? Has the photographer succeeded in trying to get across an idea—just one idea?

Don't underestimate these folks just because they can't talk gamma and rattle off the formula for Nelson gold toner. They'll know good composition when they see it. Art lovers do. They'll recognize good lighting and tonal gradations. They'll see all this more clearly, too, than you, whose mind is cluttered with dodging, printing in, ferrocyanning and all the other tricks that went into producing your masterpiece.

Oh yes, there's one fellow who really doesn't like our friend. He's the photographic dealer. What can he sell a man who merely likes to look at pictures? Of course, give the gadget inventor time and he would eventually produce a super pair of rose colored glasses (appropriately diffused) to enable the viewer to see all prints as works of photographic art. From there, it would be only a step to getting some photo dealers to handle such an item.

So, at your next camera club meeting, take a look around. Look at that fellow who never brings in any prints with new eyes. Treat him with new respect. Maybe he's a true lover of photographic art. We need more of his kind. For, in his own way, he is doing a great deal to raise the standards of photography.

A Fading Lever for the Cine-Kodak Special



By O. L. Tapp*

To most amateur cine bugs, and professionals alike, the ultimate in filming equipment is a camera which supports many built in features. Mainly, single frame exposure, critical focusing, back winding, etc., but perhaps more important to us all is a variable shutter. For it is this type shutter that makes possible fades and dissolves. To be sure, I am speaking of the Cine Kodak Special which features the above and many more built in controls. All very essential to serious filming.

It is the opinion of the writer that a more suitable shutter control should have been added to this camera by the manufacturer. However, since there is no end to such possibilities, we must, and have gratefully accepted it for what it offers.

Now some of us cine bugs are also gadgeteers, and being such, are never quite satisfied with any equipment as it arrives from the manufacturer. So we experiment (mainly by the trial and error method) and often a valuable piece of equipment is ruined, but occasionally we stumble onto a practical and worthwhile idea. Then we build a gadget that really assists us in our filming problems. To me, gadgeteering is really a part of the wholesome hobby of cinematography. This accounts for this article and of course

the gadget I am going to explain. I felt as I know many of you have felt at times when a smooth fade, or a dissolve is required and you found your thumb slipped a little, or you came in too fast on the short throw of the factory control lever resulting in a jerky dissolve, or a fade that wasn't quite right. This fault is overcome once and for all upon installation of the gadget I designed and built.

I might mention that this gadget, known as a fading lever, is not an additional control, but rather a simple arm, which when attached to the factory built shutter control that protrudes slightly from the camera, (normally operated by the thumb) assists greatly in making smoother fades and dissolves. The factory control with its 1½" travel from the open to closed position is supplemented by a lever which has a 6" travel from the open to closed position of the shutter, resulting in a positive, fumble proof control.

Upon installation you have a device that not only cures fading problems, but also one that only upon the closest scrutiny may be determined from a factory job. With the shutter in the open position during normal filming, the lever folds in completely against the camera. When in use the lever may be raised, or lowered, at will. Thus the tempo may be varied to the individual require-

ments. Highly chromed, it adds to the numerous features and handsome appearance of the camera. Actually, it becomes part of the camera rather than an unsightly addition that gives the impression that a stumblebum has been added.

I have used this lever for several years to such a great advantage that I have been asked to diagram and explain its construction through the PSA Journal so all Cine Special owners, who so desire, may duplicate and enjoy its advantages. In so doing, I reserve all rights to any commercial exploitation.

Before we get into the actual construction, I suggest to those who do not possess the proper tools, nor the technical skill to build this unit themselves, that they obtain the services of a competent mechanic to construct it. In any event, the cost is minor as the materials required are only a few pieces of brass and several screws. Basically, it consists of only three parts (exclusive of screws and bushings) and is quite simple to build.

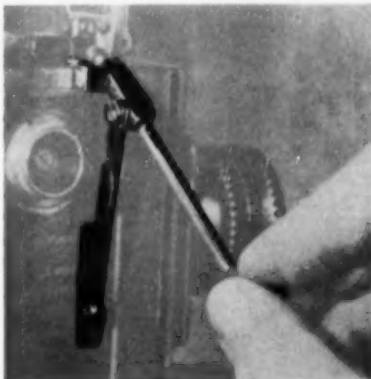
Let's look at the accompanying drawings. As mentioned, the unit consists of three parts which we shall call, hand lever, (drawing #1), lever arm, (drawing #2), and camera bracket, (drawing #3). A lathe is needed to shape the hand lever and the two bushings only. The remaining parts may be shaped with a metal saw and an ordinary file. Exercise extreme care in forming all parts and drill all holes to precise centers.

Upon completion, all parts must be highly polished before chroming. It may be well first however, to mount the unit on the camera and make any final adjustments.

Since this lever applies no front pressure to the factory thumb lever, it is necessary to file the notches from the camera control plate to permit smooth travel. For future filming in the ½ and ¼ closed positions, the lever need only be set at such points where it will remain on its own friction until moved.

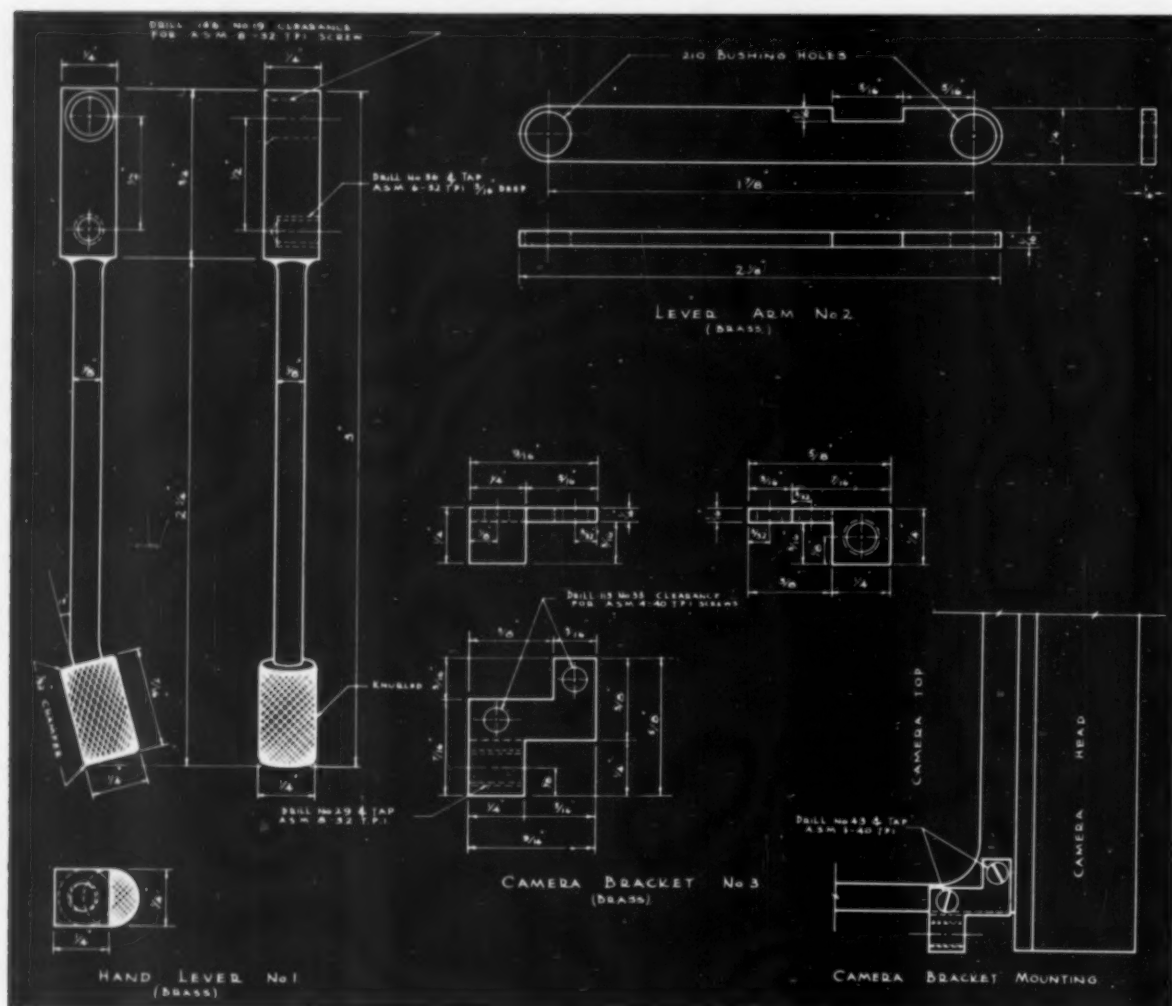
Tapping the camera case and thumb lever.

In mounting the camera bracket on the camera, make certain the case is drilled 7/64" center from both front and side of case, as the case thickness at these points is 14/64". Thus the holes may be drilled



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The Journal Workshop



reasonably deep without drilling into the mechanism.

To drill and tap the #6-32 hole in the thumb lever, it is first necessary to remove the entire head from the camera and work totally from the camera front. It is impossible to drill and tap this hole from the rear.

The following materials list and tap and drill sizes will be of help when purchasing your material.

- 1 piece brass 1/4x1/4x3" for hand lever
- 1 piece brass 1/16x1/4x3" for lever arm
- 1 piece brass 1/4x3/4x1" for camera bracket
- 2 #6-32 screws (cut to length needed)
- 2 #4-40 screws (cut to length needed)
- 1 #8-32 screw (cut to length needed)
- 2 .0139 I.D. x .210 O.D. bushings, 1/4" long.

Tap and drill sizes needed

Use a #29 drill in tapping a #8-32 screw

Use a #36 drill in tapping a #6-32 screw

A #22 drill is the same size as a #8-32

screw

Drill the two holes in the lever arm .0212 with a #3 drill.

In closing, I would like to express my sincere desire to know this fading lever will be duplicated wherever possible. Its simplicity, beauty and effectiveness will assist you greatly in your next production, I am sure.

Should need arise at any time during construction for additional information, just write me and I will answer promptly.

It is common practice for some photographers to wet the base of their flash bulbs with their tongue in order to make good contact. This may introduce an amount of poisonous lead into the system if there is a small cut or sore in the mouth. In sandpapering the end of the bulb to make a good contact, traces of abrasives may be transferred into the battery case head. If the end of the bulb must be scratched, a piece of heavy canvas is the best abrasive. This may be glued to the side of the camera. However Graflex flash owners need not be concerned with any of the above procedures since this flash gun has a sharp post which

cuts into the ends of the bulb when it is inserted in the gun.—GRAFLEX

In using certain wide angle lenses, it must be remembered that the bed of some Graphics must be dropped. This is particularly important if the photographer is using the focusing scale, since the scale may be calibrated for use with the bed down. Before using a focusing scale with a wide angle lens, Graphic owners should check their instruction manuals to see if this procedure is indicated for their particular Graphic model.—GRAFLEX

Let us have your darkroom hints, your better ways of doing things photographic, the short cuts you have learned, with pictures. We prefer short items but can use them as long as this Workshop Feature.

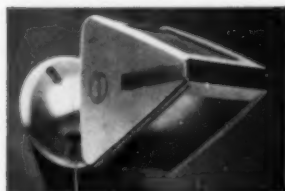
How to choose darkroom aids

You are the most important item in your darkroom. Every other item should be chosen to provide you with comfort, convenience, good working facilities—the proper tools for creative effort. Makeshift devices simply take away the pleasure, and impair the quality of your work.

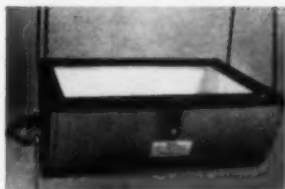
Last month, in the March magazine, we outlined the principles of selecting an enlarger. It might be good to check

back now, and review those principles; for the enlarger is your primary darkroom tool.

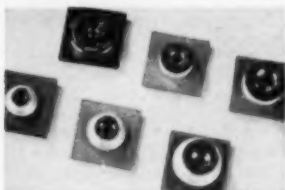
But there are certain accessory tools which help make your darkroom a pleasant, productive center. Here, we list the ones you should put first. Each has a specific role; and the serious worker usually wants them all. Each makes your darkroom more convenient, more rewarding.



1. GOOD LIGHTING. There should be two good safelights—a direct light over the sink, and an indirect ceiling safelight. Best thrifty choice for the direct light is the versatile Kodak 2-Way Safelamp, at left, \$4.50.



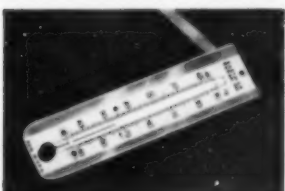
Your big ceiling light floods the room with safe, soft illumination; cuts down harsh shadows and eyestrain. Best choice for this one is the Kodak Utility Safelight Lamp, Model C. \$12.60, complete with chains, cord, and switch.



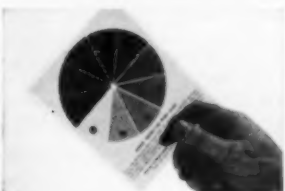
2. GOOD OPTICS. Your enlargements can only be as sharp as your lens. Choose superb Kodak Enlarging Ektar Lenses, or Kodak Enlarging Ektanon Lenses—to fit your Kodak Fluorolite Enlarger and many other enlargers. \$14.00 up.



3. ACCURATE MEASUREMENT. Kodak Chemical Scales assure precision in compounding occasional special solutions. Plastic housing protects all working parts; hair-lined beam weight provides both avoirdupois and metric scales. \$9.90.



4. ACCURATE TEMPERATURE. It's essential to quality, both in film processing and printing. For all-around use, the \$1.99 Kodak Tank and Tray Thermometer is especially handy. It has a clip, to hold it at the top of tank or tray.



5. ACCURATE TIMING. Time and temperature work together when you process either film or prints—and both must be right. For correct print exposure, use a Kodak Projection Print Scale, \$1.15—it gives you an accurate test strip every time, with one exposure!

And for split-second timing of development, use a Kodak Timer, \$7.20. It's spring-wound, has both minute and split-second hands, and can quickly be re-set to zero. There's also the Kodak Electric Time Control (see below).

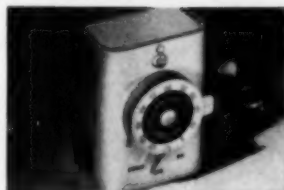


6. PROTECTION. The Kodak Darkroom Apron, of strong waterproof vinyl plastic, with pocket and drip cuff, safeguards good clothes. It also saves the time you'd spend switching into old clothes. Two sizes: \$2.25 and \$3.00.



7. LUXURIES. A luxury is a necessity you'd rather have now, instead of waiting for your next birthday. For instance:

✓ The Kodak Electric Time Control switches the enlarger or printer on and off for you. \$13.50.



✓ The Kodak Utility Footswitch frees both your hands for dodging prints, or manipulating the enlarger. You turn the enlarger on with a touch of your foot. A tiny neon safelight on top makes it easy to locate on the darkroom floor. \$10.



✓ The Kodak Automatic Tray Siphon converts any print tray into an effective washer for prints or films. Saves much tedious manipulation of prints. \$4.50. And see your Kodak dealer for other darkroom aids.



Prices subject to change without notice.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Kodak
TRADE MARK

How to choose the right film

Reliability is a primary test of any film. All the characteristics must be standardized and dependable, from sheet to sheet and roll to roll—today, tomorrow, and next year.

The reliability of Kodak films is well known. But in addition, each film has specific merits and applications. Examine your needs, measure them against the traits each film offers—and you can readily pick the Kodak films that best suit your individual needs and requirements.

One word of caution. *Systematic* experiment is a good thing. But random, hit-and-miss experimenting—jumping from one film to another, in search of a mysterious magic key—simply impedes your progress. It is better to choose one or two good films and master them—learn the ideal exposure, ideal processing, color response, degree of brilliance—*before* you tackle others. That is the best way to gain all the superb quality that is built into each Kodak film.

• Orthochromatic Films, Normal and High Speed



Ortho film, with yellow filter, provides a thrifty, basic medium for most outdoor work.



In character studies, and in portraits of men, it has the extra punch the subject demands.



In indoor flash, it yields superb quality. And its extra exposure latitude saves many a picture.

KODAK VERICHROME FILM, most popular of all roll films, is a top-quality orthochromatic. Correctly exposed and processed, it yields exquisite tonal gradation, moderate grain. A sound basic choice for most outdoor and flash work.

SHEET FILMS: High-speed Kodak Super-Ortho Press Film, and Kodak Ortho-X Film.

• Panchromatic Films, Moderate to High Speed



Fine-grain pan films are the best choice where crisp detail is important in big enlargements.



Panchromatic color response is desirable whenever brightly colored subjects are pictured.



Pan gives softer rendering of flesh tones, is best for all feminine subjects and babies.

KODAK PLUS-X FILM

is a fast, fine-grain panchromatic film; an excellent basic choice for all indoor and outdoor work when enlargements are to be made from small or moderate-size negatives. In miniature and larger rolls, and film packs.

SHEET FILMS: Moderate-speed, ultrafine-grain Kodak Panatomic-X Film and Kodak Portrait Panchromatic Film.

• Panchromatic Films, Extreme Speed



Choose top-speed pan or ortho films for fast outdoor action and difficult daylight conditions.



Choose top-speed film for outdoor flash work at night, and whenever the flash distance is extreme.




Choose top-speed pan film for photoflood work—and for "candid" work under ordinary artificial light.

KODAK SUPER-XX FILM

is a very high-speed panchromatic of excellent quality, and moderately fine grain when properly exposed and processed. Ideal for all applications indicated at left. In miniature and larger rolls, and film packs.

SHEET FILMS: Very fast Kodak Super Panchro-Press Film, Type B, for crisp contrast; Kodak Tri-X Panchromatic, for extreme speed and softer negatives.

Full details on these and other Kodak films in the Data Book on Kodak Films—at your Kodak dealer's.



Infinite choice

...with Kodak Medalist Paper

Choose an ordinary paper, and you're stuck with a few rigid contrast grades. Maybe they match your negative—and maybe they don't.

But choose Kodak Medalist Paper, with its unique range of contrast control, and you have a continuous choice of grades, from below No. 1 to above No. 4. *Simply by adjusting the ratio of exposure and development!* Each of Medalist's four numbered grades can be adjusted up or down—softer or more brilliant—to where the adjoining grades take over.

Here, at last, is a modern paper that can be "tuned" to match *any* good negative—match it precisely—for top quality in every print. And you can choose freely between soft, normal, and brilliant prints from the same negative—for the exact mood and interpretation you desire.

Medalist on direct development yields rich, clear warm blacks—just a hint warmer than the true neutral blacks of Kodabromide Paper. In Kodak Brown Toner, Medalist tones to a beautiful warm brown. In Kodak Selenium Toner, it yields rich, deep browns. In Kodak Blue Toner, it acquires gray-blue tones. Several popular surfaces—including glossy F, fine-grained lustre G, and sparkling high-lustre J—and printing grades Nos. 1 through 4.

And it's a high-speed paper—with the same effective printing speed for all four contrast grades.

In brief, it is the most remarkable photographic paper in many years. If you are seeking a finer medium for your work—if you have not yet discovered what Kodak Medalist Paper can do for you—your Kodak dealer is the man to see. See him today.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE-MARK



Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America



A. LYNNE PISCHELL, Associate Editor

At the New York Convention, last summer, one question kept bobbing up wherever camera club officers came together, and that was: What can we do about judging?

It is not a new problem; it has existed ever since the first talented aborigines scratched symbolic figures on the cave walls, and it will still be with us when the scientific barbarians blast the last of the human race from this green earth, but for some reason it has been particularly acute during the past year.

Just at present the realm of art is again faced with a rebellion. A very belligerent minority is shouting: "Down with pictorialism; it is a thing of the past; let us have something new and creative!"

"All right," says the rock-bound reactionary, "make us a picture according to your ideas."

The self-appointed prophet then goes into his cell and after prodigious labor with brush, or chisel, or camera lens, comes up with something that, he assures us, is it. To the critical observer, however, it is nothing. It is neither new nor beautiful, and it is abortive rather than creative. If there is a meaning it has to be explained.

And who is the genius who has thus undertaken the job of setting the world right? Is he a successful painter who has at last seen the futility of present methods and has graduated into a higher sphere of expression? Indeed no. He is more likely to be an inhibited mortal who despairs of ever reaching the circle to which he aspires and he wants to change the standards so that he, and he alone, can excel. In other words, he wants a new order of judges. And that is what a lot of earnest camera club members are clammering for.

Now the purpose of this column is not to defend this judge or that. We have all watched a jury at work and have seen them discard lovely pictures with scarcely a glance and then wax enthusiastic over one that leaves the rest of us cold.

Why do they do that? Probably, it is just because their ideas are different from our own. What is beautiful or appealing to one man may not be to another, and to some, beauty is a thing to be avoided apparently, for all their works are on the morbid and ugly side.

Must we try to make people think alike? Certainly not. Has your camera club ever tried letting the audience do the judging?

I know one club that has done that for a long time. The pictures are given numbers and each person is allowed to vote or score the prints. Everybody casts a ballot, visi-

tors as well as members.

When all have a part in such decisions, everybody takes a keener interest in the meeting and that is important. You may be astonished at the good judgement exercised by inexperienced people under such circumstances.

Try this method at some of the regular meetings, but when the grand Print-of-the-Year contest rolls around, you had better get some strangers to act as judges, and in that quest Mr. Fred Bauer Jr. of Memphis will be glad to lend a helping hand.

Camera Club Print Circuits

When George Munz sent Circuit 53-A down to the Canal Zone, the comment book was lost and that was unfortunate for this was the first time a circuit had been sent out of the United States and we didn't want things like that to happen.

The following clubs are included in the circuit: Diablo Camera Club, Diablo Heights, C. Z.; Atlantic Camera Club, Christobal, C. Z.; Saranac Lake Camera Club, Saranac Lake, N. Y.; Fort Dodge Camera Club, Fort Dodge, Iowa; San Luis Valley Camera Club, Monte Vista, Colo.; Fiesta Camera Club, Belmont, Calif.; Hot Springs Camera Club, Hot Springs, Ark.; Ohio Valley Camera Club, Wheeling, W. Va.; The commentator is Al Schwartz of Brooklyn, N. Y.

Mr. Munz reports that the circuits are growing in popularity and many clubs are participating in more than one.

Send for an entry blank at any time, there is always a new circuit in the making.

Instruction Print Sets

A new name has been adopted for this activity. Hereafter, these sets will be known by the name of SALON PRINT SETS, Ray Cannon informs us. The new name more appropriately describes what these sets are.

A new Assistant Director has been appointed for the Northwest. He is Mr. Ira S. Dole, 1322 10th Ave., Lewiston, Idaho, and he will have charge of the distribution in the states of Washington, Oregon, Montana, and Idaho. Any club in one of these states desiring a Salon Print Set should notify Mr. Dole direct.



V. E. SHUMANSKI, Associate Editor

During the past four months this column has been devoted to an advertising campaign designed to "sell" the International Exhibits. It is obvious that the Journal is read, for the requests have increased beyond our most optimistic expectations. But with this increase in "business" the problem of scheduling the exhibits has increased to the

extent that we must now yell for a bit of help.

Since the number of foreign exhibits available is limited, it becomes obvious that we must solicit more foreign shows, or we must speed up the schedule, if all requests are to be filled. Additional exhibits are being arranged and will be announced soon. We feel the schedules can be speeded up and the following suggestions are submitted to help make this possible.

Our task would be greatly simplified, and the exhibits could be scheduled to twice as many clubs as is now possible, if the club officials would give careful consideration to the following points when writing to us for a foreign exhibit.

1.—List the exhibits desired in the order of preference. If you do not have a list of the exhibits available, just tell us the country you are interested in, or give us a description of the type of exhibit you desire.

2.—List three or four dates that are open. And please remember that at least three or four weeks are needed to get an exhibit to you after your request is received.

3.—Most clubs use the exhibits for a single evening's program, but in some cases a club desires to present a public exhibition. Please outline in detail the type of program planned, and the length of time required. Normally we must limit each club to two shows per year, and a time limit of ten days, unless a special worthwhile purpose is to be attained through a longer period of exhibition.

4.—Exhibits are shipped by express collect. Therefore, have the shipment consigned to an address where it will be promptly claimed.

5.—It is most important that the postal cards be mailed promptly as this is our only means of keeping a close check on the routing. The schedule assigned must be adhered to for the failure of one club to ship the show on schedule will leave one or more clubs without program material.

6.—Clubs will be rated on promptness of handling of cards and exhibits. Laxity in mailing of cards or failure to ship an exhibit on schedule will be sufficient reason to deny the privilege of this service in the future.

These suggestions are simple and easy to follow. Your sincere cooperation is requested, and your consideration of these conditions will pay you dividends in the form of more exhibits, and will assure you of more prompt and efficient service from our end.

INTERNATIONAL CLUB PRINT COMPETITION

DR. GRANT M. HAIST, Associate Editor

Many of the participating clubs in the Competition have expressed a desire to view the prints entered in each judging. At pres-

ent, only those few clubs handling the judgments can see the general level of quality of all the prints submitted to the judges.

Bruce Cole, Print Chairman of the Tucson Camera Club, in a letter to the Director before the start of this season's activities, stated in part, "I don't know about the other clubs, but we would like a glimpse of the prize-winning prints in each competition. If we could see what the judges have picked, we might be able to realize better the shortcomings and faults of our own pictures and could improve and elevate our standards. . . . Would it be possible to copy the winning prints on slides and send them to the clubs, for projection and discussion?"

"Using a 35mm single-lens reflex and Kodachrome would probably enable the judging club to make the required number of copies with a minimum of time and effort. They could be accompanied by a mimeographed commentary prepared by the judges, or by one of them, pointing out the good features of each print, and any shortcomings it might have."

"This plan would of course, involve some additional expense, to be borne by the clubs which receive the slides. Not all the clubs may want to bother with the slides, but those that want them should be glad to foot their share of the bill."

Bruce Cole's plan probably represents an ideal solution to the problem but it has not yet been possible to locate any camera club that could handle both the judging and slide-making jobs. As the Competition has reached the proportions of a photographic exhibition even the larger, well-staffed host clubs find they are taxed to handle the work involved in the judging. If any club has the facilities for handling such an expanded judging effort, its offer will receive immediate consideration for next season's contests.

The traveling show represents another possible approach. Sydney E. Anderson, Sr., executive secretary of the Kodak Camera Club, used the 20 prints this club entered in one season of the Competition to make up a traveling show. These prints, currently being circulated to interested clubs, are the originals that enabled the Kodak club to finish third in their class and show the quality necessary for such a ranking in Class A. Unfortunately, this is the only club known to have such a traveling set of prints. However, if more clubs could form and exchange such sets, they could become more familiar with other club entries in the Competition.

The only method of having a large number of camera club members observe an actual judging would be to have the judging as part of the program of the PSA Convention. This plan has received valuable support from both Ray Miess, Chairman of the Pictorial Division, and Harvey W. Brown, Pictorial Division Program Chairman at the 1953 Convention in Los Angeles. Although it is not certain, the necessary time may be available so that the print judging could become a featured part of the Pictorial Division's convention program. Such a judging would give those attending the Convention an opportunity to observe all the entries and the judge's rating of those entries. Just as soon as definite news is received, the details will be sent to all print chairmen.



STANLEY D. SOHL, Associate Editor

The Second Swedish-American International Portfolio

The Second Swedish-American International Portfolio was organized in March 1948 with a starting membership of 10 members on each end of the interchange. It is under the supervision of Ken Lindenberg, APSA, Swedish General Secretary of Gothenburg, Sweden and Ragnar Hedenvall, APSA, the American General Secretary at Chicago, Illinois. Its circle Secretaries are Ernst Karlsson of Mora, Sweden and Sten T. Anderson, APSA, of Lincoln, Nebraska.

The Portfolio has completed 7 circuits and on the last circuit lists 10 Swedish and 9 American members. Five of the Swedish members are located at Ljusdal, one at Vika, three at Mora and one at Gothenburg, Sweden. Of its members two are Commercial Photographers, two are Assistants to Photographers, one is an Artist, one a Forest Ranger and one a Clerk with three not indicating their vocation.

The circuit in Sweden covers about 680 miles, while the roundtrip travel across the Ocean is 7450 miles. In America the Portfolio makes a circuit of about 7500 miles before it is ready for another trip to Sweden, thus one complete circuit represents 15,630 miles so that in its 7 circuits it has traveled 129,410 miles, or approximately five times around the earth at the equator.

That this Portfolio is accomplishing its purpose in promoting friendship both internationally and photographically is borne out by the following excerpt from the notebook as expressed by one of our Swedish photo-friends,

"I thank you for all the exciting and agreeable hours that the Portfolio has, up to now, afforded me. I am thankful for the language studies in my younger days and with the help of a big dictionary and my wife it goes pretty well. I am still just as interested as when the circle first started. Each time I feel the pictures are becoming more and more valuable and at the same time it is like encountering a breeze from the whole world."

Up to now I have noticed we have about the same viewpoint on pictures. Here in Sweden, in recent times, the voices from the younger photographers have clamored for more realism as to subject material. Birch trees, ice scenes, boats, etc., are now considered outmoded subject material. I myself will, no doubt, continue to follow the old road. The subject matter itself is of no significance, only the interpretation and presentation of it, as I see it.

In conclusion, I hope you receive the same pleasure from these contacts that I do, and I send you all my hearty greetings."

We feel that through this interchange of prints, data, comments from both sides and the friendly exchange of personal prints, we are developing a bond of friendship and understanding that augurs well for the common pursuit of better photography.

We want to thank Sten T. Anderson, APSA, for his interesting note on the Swedish-American International Portfolio setup.

As Sten mentioned, there is an opening in the Swedish-American Portfolio and also

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CAMERA CLUB PRINT CIRCUITS

George J. Munz, Director
37 Homestead Pl., Bergenfield, N. J.

CAMERA CLUB JUDGING SERVICE

Frederic Rauer, Jr., Director
383 Monroe Ave., Memphis 3, Tennessee

INTERNATIONAL CLUB PRINT COMPETITION

Dr. Grant M. Haist, Director
166 Valley Crest Rd., Rochester 16, N. Y.

PEN PALS

Miss Frances A. Holleck, Director
7107 South Bennett, Chicago 49, Ill.

PERSONALIZED PRINT ANALYSIS

I. Elwood Armstrong, FPSA, Director
17402 Monica, Detroit 21, Michigan

PORTFOLIO CLUBS

Sten T. Anderson, APSA, Director
3247 Q Street, Lincoln 3, Nebraska

PORTFOLIO OF PORTFOLIOS

James T. Johnson, Director
1712 Calle Cerro, Santa Barbara, Calif.

INSTRUCTION PRINT SETS

Raymond S. Cannon, Director
908 East Rio Grande Street, El Paso, Texas

SALON WORKSHOP

C. "Jerry" Derkes, Director
128 North Side Dr. W., Jackson, Miss.

AWARD OF MERIT

Glenn E. Dahlby, Director
419 South Taylor Ave., Oak Park, Ill.

SALON PRACTICES

Ralph L. Mahon, APSA, Director
260 Forest Avenue, Elmhurst, Illinois

WHO'S WHO IN PICTORIAL PHOTOGRAPHY

C. A. Yarrington, Director
50 Church Street, New York 7, New York

HONORS PROPOSAL COMMITTEE

John H. Vondell, FPSA, Chairman
80 Fearing St., Amherst, Mass.

MEMBERSHIP

Walter E. Parker, APSA, Director
6213 Woodlawn Ave., Chicago 37, Illinois

ORGANIZATION

John R. Hogan, Hon. PSA, FPSA, Director
1528 Walnut Street, Philadelphia 2, Penna.

there are openings in almost all international circuits. With the Salon season in full swing, I am sure there are many of you exhibitors who might be interested in joining a portfolio. Our friends from overseas are waiting for you to join up in their exchanges. A two cent post card to Col. Joe Perry will get you a list of all openings and I'll assure you it will be the best two cents you ever spent. Join now, you'll never regret it.



C. "JERRY" DERRIS, Associate Editor

Here is a reproduction of the salon print made by Dr. Carrol C. Turner, APSA, of Memphis, Tennessee, which is just one of many of the beautiful prints from the salon negatives in our files. Dr. Turner calls this print "Many Glacier" and he made the exposure during a vacation in 1948, in the Canadian Rockies at which time he spent some time in Glacier National Park. You will notice that it portrays Swift Current Lake, which lies in the heart of the Rockies just before they cross the international border into Canada. His camera was a Medallist and he exposed his negative 1/100th of a second at F.11, with a K-2 filter. The negative is on Super XX roll film, 2 1/4 x 3 1/4, developed in Ansco 17.

In writing to me about the print, Dr. Turner states simply that the print has been fairly successful and has received honorable mentions in two of our outstanding International Salons. I have his 16 x 20 print which will be given to the person Dr. Turner feels has made the best print in his group. Dr. Turner is too modest in his statement about the print's record because the back of this mount is literally covered with salon stickers and ribbons and should be a prized possession of the winner of his group.

Many PSA members are having fun and improving both their photography as a whole, and their print quality in particular, by joining The Salon Workshop. Quite a number of the members have joined two or three groups.

If you are not already a member, let me extend a personal invitation to join one of the groups being formed. Write the Director for an application.

HIGHLIGHTS FROM THE PORTRAIT PORTFOLIOS

FREDERIC CALVERT, Associate Editor

A new Portrait Portfolio is on the road, the first Beginner's Portrait Portfolio!

Maurice H. Louis is taking on the duties of Commentator for this new folio. The response has been most gratifying. Perhaps in the near future there will be enough members to start another beginner's folio.



Many Glacier

Carrol C. Turner

This is a great opportunity for those of you who are just starting to get interested in portrait work.

We all make mistakes. When one is just beginning, he is more apt to be a little self conscious about them, but the folios are designed to help every one. They are truly a personal instruction course.

Those of you who have been a little timid about joining a folio, forget it! Let me know and I'll send you a blank so you may get started in a new field of learning, get a lot of satisfaction and have a lot of fun.

For those of you who like more competition why not send in a portrait each month to the Print of the Month contest? It is fun, and you get good constructive comments on how to make it better with each entry. The points you earn help you and your folio too, so join in the fun.

There are two Portrait Books on the road now. They are good! Watch for them! One is a large elaborate book made up by Charles H. Tipple, of Oneonta, N. Y., a Portrait Portfolios Commentator. This book is full of Salon Portraits. The other book is smaller, 8 x 10, made up of prints by Edith Royky, Florence Jordy, Art Oehl, Everett Saggus, Lionel Heyman, William Peak, and Bernard Acosta. It is very interesting to see and study the styles the various makers have in making portraits of people.



MRS. EVELYN ROBBINS, Associate Editor

Chirps from the Robbins

Portfolios Are Like Persons

Did it ever occur to you that a Portfolio has many things in common with you and me and people in general?

Just as we have various members, such as arms and legs, the Portfolio has various members—fifteen in all. Each is a little different from the other, and each has a separate and important function to perform.

A portfolio has a circulatory system, employing railroad lines rather than veins and arteries, but it certainly does get around. That is, the Portfolio, gets around unless there is a stoppage some place, which is very bad as it is in the case of the human circulatory system. We certainly don't want an embolism in either case!

A Portfolio has a physical structure, too, the case, the folders, the pictures. Perhaps it isn't true to say that a Portfolio has a brain, but certainly, it has a memory: The Notebook, for the Notebook can be, and should be, a record of the history of the Portfolio and of those who belong to it.

Maybe we are inclined to doubt it, sometimes, when our Commentators are particularly rough, but the Commentator is the heart of the Portfolio. The Commentator keeps pumping ideas and suggestions and helpful comments to us, and he never lets us down. I wish I could say with equal truth that we never let the Commentator down. I am forced to admit that sometimes, when we are in a hurry, we do fail to give the Commentator prints which represent the kind of work that is worthy of the time and effort a good Commentator gives.

There are other parallels we could draw between the Portfolio and a person, but let's stop here and draw another and slightly different comparison. If a Portfolio is like a person, that person must be one we consider a friend, because we invite the Portfolio into our homes, and we feel that our contact with our Portfolio is a pleasure.

and a privilege.

Wouldn't it be swell, then, if all of us would treat our Portfolio as we treat our human friends, whose friendship we cherish. We are not careless with our human friends, and we don't take them lightly. We co-operate with them, we give them our very best, we praise them when they succeed and when they do well, we try to give them good counsel when they need advice, and if we chide them, we do so with understanding and with humility.

We don't keep our friends waiting unduly. We don't treat them roughly; we don't give them "any old thing." We don't, in short, do to our human friends what all too often we do to our very good friend, the Portfolio to which we belong.

If you didn't get around to making any New Year's Resolutions last January, maybe you'd like to make one resolution at this late date: To treat your Portfolio with the same consideration you would treat a human friend. Remember the old and very true saying: "The way to have a friend is to be one!"

Who Is The Benefactor?

When you spend two or three long evenings evaluating and criticizing the prints made by the other members of your Portfolio circle, do you have the feeling that you have done these people a favor? If you do, you are undoubtedly right; you definitely have done them a favor—but it's my opinion that you have done a bigger favor to yourself!

There is no better way to sharpen your critical faculties than to do a serious and conscientious job of criticism. If you are ever going to learn how to make a good pictorial print, you must learn to evaluate your own work, so that you can see clearly what is good about it, and what is bad about it. Once your critical faculties are developed to the point that you can see the good and bad features of your work, you can emphasize the good qualities, and, because you are conscious of them, you will learn how to subordinate or eliminate the bad qualities.

All artists have to learn how to evaluate the art form in which they are interested, so that at long last they may learn how to evaluate their own work honestly and without prejudice.

I know of one Portfolio which lays tremendous emphasis on the importance of careful and true criticism. Several years ago, the Commentator of this particular Portfolio set up a system of giving recognition to those who did good jobs in criticizing by naming a "critic of the circuit" each time the Portfolio made the rounds.

This distinction was played up, and after a few circuits, the members sought after and worked for the distinction of being given the title. The result was and is that most of the members of that Portfolio really began to exercise their critical faculties seriously, learned what made some prints good and other prints bad, and improved their own work, as a result, so noticeably that the majority of the members—all beginners, two or three years ago—are now hanging their work in International Salons.

Unused muscles never develop. Unused faculties remain dormant and useless. Be ashamed to comment, "OK by me," "Nice work!", "Not for me", and so on and on; be

ashamed, and be conscious, too, that these unsatisfactory and unhelpful comments are utterly useless to the maker of the print, and that you have overlooked a valuable opportunity to improve your own ability to properly evaluate the work that comes out of your darkroom.

If you like a print, make yourself come up with some reasons, and then give the maker those reasons. If you don't like a print, think about it until you know why you don't like it—and then give the maker those reasons, specifically and understandably.

I repeat what I said at the beginning—a good criticism helps the maker of the print, beyond all doubt—but it helps far more the man or the woman who used his brain enough to arrive at those criticisms.

Comments By A Commentator

There aren't too many things that a Commentator could say, and those Commentators who got in on this thing first had the best go, because they had the opportunity to pick their own subjects. It seems to me we have just about reached the point where the Commentators are going to have to do what so many Portfolio Members do, and say simply, "Well, I agree with what so and so has said".

Frankly, I have no particular gripe. I suppose that if I were unhappy with my job as Commentator I would resign. The fact that I have been a Commentator for some five years, now would suggest that my overall reaction is a favorable one, and I will confess that when it comes time for my Portfolio to come home to roost, I am probably quite as anxious to see the prints and read the comments as is the newest eager-beaver in the group.

Maybe that is something worth specific mention. I know the general theme has been touched upon in previous articles of this series, but it is possible that no one has pointed up the very real and personal interest that most Commentators take in their work, and how much personal satisfaction they get from seeing the improvement made in the work of at least some of the members.

One thing we do notice, certainly is that those members who put in the best prints they can make, and who accept criticism gratefully, and act on it, are the ones who stay with the Portfolio, and quite quickly become successful salon exhibitors. Invariably, in my experience, the ones who drop out after a round or two are the cry-baby members who do not want help, but who want only praise.

We have them in every camera club, and we have them (although only briefly!) in every Portfolio.

I have meant to suggest to Eldie for a long time that he organize another special type of Portfolio, to be known as the Mutual Admiration Society Portfolio, membership to be limited to photographers who cannot take adverse criticism, but who want only fulsome praise. Boy, what a Portfolio that would be!

The only worse one I can think of would be a Portfolio with membership limited exclusively to those who have a stereotyped comment for every print: "I agree with so and so"!

How about it, Eldie?

Award of Merit Ratings

New Star Exhibitors and those who have been advanced in ratings since the last list was published are as follows:

★

New One Star Exhibitors

Lillian Ettinger, Chicago, Illinois
Elmer Lew, Fresno, California
C. Bennett Moore, Alexandria, Virginia

★★

New Two Star Exhibitors

Allen F. Seth, Broad Channel, L. I., N. Y.

★★★

Advanced from One to Two Stars

Nils Lindstrom, Ljungby, Sweden
Frederick J. Schmidt, San Antonio, Texas
Ernest C. North, Baltimore, Md.

★★★★

Advanced from Two to Three Stars

Wellington Lee, New York, N.Y.
C. C. Ruchhoft, APSA, Cincinnati, Ohio

★★★★★

Advanced from Three to Four Stars

Frank Meister, APSA, Kansas City, Missouri

VIEWS AND REVIEWS

By THE DIGEST EDITOR

Looking Ahead

The only way I could adequately and properly describe the wonderful arrangements which are being made for the Pictorial Division at the Los Angeles Convention would be to exercise my editorial prerogatives and blue pencil all of the contributions of the Associate Editors.

But may be it is just as well to give you just a hint right now—just a glimpse of the marvels that are to come.

Harvey Brown, APSA, who is looking after the interest of the P.D. at the Convention writes that the PD Headquarters Room will be one of the largest, loveliest rooms at the Biltmore Hotel.

Here you can learn about ALL of the PD activities. There will be portfolios to look through—both International and American. There will be Salon Workshop prints to compare and the winners of this year's International Club Print Competitions.

It will be a place for all good PD members to gather—and a place for all prospective PD members to discover the most active, most progressive, most friendly Division in the P.S.A. (No. I'm not prejudiced, I believe it! And if you don't, better come and visit us in the PD Headquarters Room at the convention.)

—STELLA JENKS, APSA

Salon Calendar is on page 42.

PSA COLOR DIVISION

MRS. BLANCHE KOLARIK, APSA
P. O. Box 52, Apache Junction, Ariz.

Industrial Camera Clubs

Industrial clubs, restricted to employees of a particular factory or office, have problems which differ considerably in some fields from those of the usual type of camera club. Solutions to some of these problems can only come from experiences in similar clubs, and for that reason the story below will be of help to industrial clubs seeking methods to increase interest and membership.

A Noon-Hour Camera Club Program

The Hawthorne Camera Club, composed of employees of the Western Electric Company's huge Hawthorne plant in Chicago, is now in the sixth year of its "noon-hour programs" (originated in January 1948) which have zoomed both membership and participation.

The proposition of noon-hour programs was very seriously considered before it was actually tried out. It was feared that the employees would leave their work ahead of time or fail to return on time. The club's officers were definitely conscientious on this score. This phase was forcefully called to the attention of the audiences with the clear understanding that if their privileges were abused, the programs would be summarily cancelled as to do otherwise would be unfair to the Company. It is gratifying to know that no serious abuses have occurred and

the setup is viewed favorably all around.

The noon-hour programs are limited to 30 minutes, and the same program is often given 4 times in a week to capacity crowds in a 150-capacity room. They are so popular that admittance is by ticket only to prevent overcrowding. The programs average maybe 60% color slides and 40% movies, and include all types: travelogs, vacations, and some commercial films. The definite limit on time favors slide programs as they may be "adjusted" without troubles involved in shortening a longer moving picture. It is estimated that about 80% of the attendance is fairly regular while the other 20% includes "one timers" or others who find it impossible or too inconvenient to take in all of them.

This feature has added a "participation" of about 16,000 person-events to the 9-month year, and may be credited with a large part of the increase in club membership from 800 at the beginning of the programs to the present 1600. It may be worth consideration by other camera clubs that are sponsored by commercial companies where a fairly large potential personnel is available.

—B. J. BARBITT

Evans Lecture

"Creative Directions In Color Photography," the lecture delivered at our New York Convention by Ralph M. Evans of the Eastman Kodak Co., has been tentatively

Picture from England



Group taken by R. S. Hildersley, A.R.P.S., at the informal dinner arranged by the Colour Group Committee on 26th May, 1951, during the visit of Charles A. Howe of Homewood, Illinois, U.S.A., Foreign Relations Secretary of the Chicago Color Camera Club, Director of the Chicago Chapter of the Photographic Society of America, and member of the Colour Group of the R.P.S.

Left to Right: Standing—Messrs. Duncan S. Rose, G. N. Fabb, R. R. Robinson, Percy W. Harris, A. C. Tull, Charles A. Howe, G. T. Deeming, D. Andrews, John Chear, T. R. Clemo, D. C. Gresham, W. J. Pilkington, R. S. Hildersley. Seated—Mesdames Fabb, Deeming, Robinson, Miss J. Andrews, Mesdames Chear, Gresham, Tull, Pilkington.

Color Division Star Rating Awards of Merit

★★★

32 different slides—total 160

Emil Muench, Santa Barbara, Calif.

Robert W. Soper, Port Arthur, Ont., Canada

★★

16 different slides—total 80

Irma Louise Carter, Manhattan Beach, Calif.

Ludwig Kramer, Pleasantville, New York

Smith MacMullin, Englewood, Calif.

Bernard G. Purves, Glendora, Calif.

Lloyd Robinson, Jr., Los Angeles, Calif.

John D. Walker, Brooklyn, New York

★

6 different slides—total 30

James H. Archibald, Amsterdam, New York

C. F. Derwich, Detroit, Mich.

Virginia Goldberg, Reading, Ohio

Mrs. Edna Goldman, Great Neck, N. Y.

H. James Mason, Los Angeles, Calif.

Lowell Miller, APSA, Rochester, N. Y.

Ruth J. Nicol, Butte, Mont.

Elbert Porter, San Francisco, Calif.

Norman E. Weber, Bowmansville, Penna.

scheduled for the Journal for the past several months. It now looks as if we can definitely promise this excellent feature for the May issue.

There will be four full pages of color illustrations and about 20 in black and white. The color pages are being printed at the Rochester Institute of Technology under the supervision of C. B. Neblette, FPSA, by the new Kodak Ektalith process in which only three colors are used to achieve the color and total values which usually require the addition of black in letterpress printing. These pages represent one of the first large-run applications of the new process.

The problem of scheduling a long run in three colors on the school presses at R.I.T. has been one of the hold-ups but it appears at this writing as if most of the problems have been solved and the sheets will be off in time to include them in our May issue.

Coming Color Exhibitions

READING, deadline Apr. 4. Four slides, \$1. Forms: John Kline, 350 N. 11th St., Reading, Pa.

HARTFORD, April 21-23, deadline April 7. Four slides, \$1. Forms: Betsy Thrasher, 466 Main St., Cromwell, Conn.

EL CAMINO, April 17-May 9, deadline April 11. Four slides (up to 2 1/2 sq.), \$1 plus postage. Forms: Smith MacMullin, 1236 Compton Av., Los Angeles 21, Calif.

ST. LOUIS, closes Apr. 15. Entry fee \$2 for color prints, \$1 for slides. Forms: Jane Shaffer, 5466 Clemens Av., St. Louis 12, Mo.

BIRKENHEAD, May 4-9, deadline April 15. Four slides, \$1. Forms: R. Cheers, 37 Everest Rd., Birkenhead, Cheshire, England.

CINCINNATI, May 6-20, deadline April 18. Four slides (up to 2 1/2 sq.), \$1 plus postage. Forms: Ray Riedinger, 3875 Kirkup Av., Cincinnati 13, Ohio.

SYRACUSE, May 6-29, deadline April 20. Four slides (up to 3 1/2 x 4), \$1 plus postage. Forms: Alicia Parry, 609 Sedgwick Dr., Syracuse, N. Y.

BERGEN, May 10-24, deadline Apr. 25. Four slides, \$1. Forms: George Munt, 37 Homestead Pl., Bergenfield, N. J.

EVANSVILLE, May 17-24, deadline May 2. Four slides (to 2 1/2 sq.), \$1. Forms: Presley H. Hill, YMCA, Evansville, Ind.

SOUTHWEST, June 26-July 5, deadline June 12. Four slides, \$1. Forms: R. J. Smith, 4200 Ethelda Pl., San Diego 16, Calif.

LUXEMBOURG, Oct. 13-20, deadline Sept. 26. Four slides, \$1. Forms: Rene Jentgen, 50 rue F. de Blochhausen, Luxembourg Grand Duchy.

PSA NATURE DIVISION

WILLARD H. FARR, APSA
6024 Dakin St., Chicago 34, Ill.

Coming Nature Exhibitions

By the time this goes to press, the Chicago and Rochester Nature shows will be a matter of history. Two more are coming up in the very near future.

The next is the Fifteenth Buffalo International Exhibition of Nature Photography at the Buffalo Museum of Science, Humbolt Parkway, Buffalo 11, N. Y. The deadline for this show is April 15, 1953. All communications should be sent to Irene Langendorfer, Salon Secretary, 419 Riley St., Buffalo 8, N. Y.

Following close on the heels of this is the Tenth Syracuse International Salon of Photography (Nature Division), at the Syracuse Museum of Fine Arts, 407 James St., Syracuse, N. Y. The deadline is April 20, 1953. Address all communications to Allen M. Ruch, 1421 Butternut St., Syracuse 8, N. Y.

Both of these exhibitions have classifications for both prints and color slides. See entry forms for regulations as to permissible dimensions of slides.

April Nature Color Slide Contest

The deadline for the April Nature Division Color Slide Contest will be April 15, and the contest will be conducted by the Kodak Camera Club of Rochester, with Mr. Edward H. Bourne serving as the chairman of the contest. Send your entries to

Edward H. Bourne
Kodak Camera Club

Kodak Park, Rochester 4, N. Y.

Both 2 x 2 and 2 1/4 x 2 1/4 sizes of slides are eligible this year. There is no fee for members of the Nature Division, but for non-members the fee is fifty cents, which should accompany the entry when mailed.

It is assumed that before this issue of the Journal is mailed, all members of the Nature Division will have received their entry forms in the mail.

Prizes will be three silver medals and eight honorable mention ribbons. The medal award slides will be reproduced in the Journal, and also the list of the winners.

The 8th Chicago Nature Show

The increasing popularity of nature photography was never more strikingly demonstrated than in the response to the 8th Chicago International Exhibition of Nature Photography, which was on exhibit during the entire month of February at the Chicago Natural History Museum. This was a record breaking show from start to finish.

A total of 3413 entries poured in from 42 states and 17 foreign countries. Of these 563 were prints and 2850 were slides, from which the jury selected 235 prints and 852 slides for exhibit. By way of comparison, the figures for last year were 530 prints and 2380 slides entered, with approximately

200 prints and 700 slides accepted.

Even the attendance at the projection of the slides broke all previous records, as the audiences on February 15 and 22 were 1003 and 906 respectively. These figures add up to the fact that the 8th Chicago Nature Show was the largest of its kind in the world.

Tree Flowers in Spring

One of the delights of early spring for the nature photographer is the opportunity of capturing the delicacy and beauty of the early spring flowers that carpet the forest floor. In fact, this is such a favorite subject that you will find yourself encountering a lot of competition. If you would like to get off the beaten path and try something different, consider the subject of tree flowers. Here you will not only find much of interest, but you will also learn a lot about trees.

Every tree bears flowers of some sort or another, but many of them are so different from our usual conception of flowers as to be hardly recognizable as such. One reason for this is, that a large percentage of our forest trees are pollinated by the wind instead of by insects. This involves an entirely different technique in the process of fertilization, as well as a peculiar floral design, especially adapted to transmit and receive the wind-borne pollen.

As we study this type of tree, we notice several peculiar traits. The tree does not begin to bear until it is several years old and has attained a suitable height. The flowers are borne well up in the crown of the tree where the wind can have ready access to them. As a rule, such trees bloom very early, usually before the leaves have developed, and before the bees and butterflies are afloat. Furthermore, the flowers themselves are specially designed. Since they have no need to attract insects, they display none of the usual advertisements of color, scent or nectar. This means no showy petals but very highly developed stamens and pistils.

Very many of the wind-pollinated flowers are unisexual, having either stamens only or pistils only. Quite frequently staminate flowers are borne on one tree and the pistillate ones on another, to prevent inbreeding.

One of the commonest forms of wind-pollinated flower is the one known as the "catkin." This is a highly specialized device, consisting of a long dangling tassel, carrying (in the staminate form) hundreds of tiny pollen sacks. Sometimes the pistillate flower is also a catkin, in which case the individual florets consist of merely an ovary and a pistil, the latter having an abnormally large stigmatic surface for receiving the pollen. A large group of trees, including Poplars, Aspens and Willows, bear their two types of catkins on separate

trees. A still larger group includes those in which both kinds of catkins (or flowers) are borne on the same tree, as in the Birch, Chestnut, Hickory, Oak, Ironwood, Alder, Walnut, Hazel and the Evergreens.

Many of these catkins make attractive subjects for either black-and-white or color, on account of their gracefulness and delicate coloration, as for example Cottonwood, Alder, Willow (Pussy Willow) and the Pines.

Still another group of trees utilize the principle of wind pollination, but differ from the ones described above in having individual flowers rather than grouped into catkins. These naturally have no showy petals, and are not especially attractive. Some common examples of this type are Ash, Maple, Box Elder, Kentucky Coffee Tree and Ailanthus.

Later in the season come the trees which bear "perfect" flowers pollinated by insects. The Redbud is one of the first, followed in rapid succession by the Apple Family (Hawthorn, Crab, Plum, etc.), Magnolia, Horse Chestnut, Buckeye, Tulip and Dogwood with Locust and Catalpa trailing along at the end of the list.

Tree flowers can keep your shutter clicking from early spring until well into the summer, and will make many an interesting addition to your nature library.—W. H. FARR.

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PSA STEREO DIVISION

FRANK E. RICE, APSA

228 N. LaSalle St., Chicago 1

More than 450 slides were entered in the Stereo Section of the Rochester International Salon of Photography. This has been exceeded only by the Chicago Lighthouse Stereo show. It is hardly a fair comparison, however, since the charity aspect of the Chicago Show attracts entries from many individuals who are not likely to be regular contributors to stereo exhibitions.

The jury, consisting of Messrs. Don Bennett, APSA, Thomas H. Miller, APSA and Frank E. Rice, APSA, selected 120 slides for the show.

In the judging there was some difficulty with poorly mounted slides. It is well for contributors to keep in mind that when slides are properly mounted in glass they will have the best chance of satisfactory projection and study by the judges.

A Letter About Rochester

Dear Frank:

It was nice seeing you in Rochester and I liked working with you as a judge. But there were several things happened that I think are worth discussing.

The night before the judging, when you weren't there, I nipped a foul plot right in the bud! The salon committee had the judges invited to Al Hyman's house where the Rochester Pictorialists were holding forth.

I took along a stereo viewer and some choice slides and broke up their meeting. Maybe I even converted a few pictorialists to stereo. Anyways, they hung around my corner of the room and left the pictorial meeting high and dry. And you saw what happened at the banquet! I'll bet Adoff Fassbender judges stereo next year.

I thought it was nice of Jack Stolp to get that gadget fixed up so we didn't suffer 'rom "stereo itch" on the screen. Using two-projectors, each exactly aligned with the screen, his gadget slid from side to side, permitting one operator to line up his slide while the other was being judged. The judges and audience were spared the strains of adjusting a mixed bunch of mounts on the screen.

The "Stereo Projectadjuster" worked nicely, and I think could profitably be used in judging our PSA stereo show in Los Angeles.

In case you didn't notice, the gadget moved on ball bearings with register locks at each position. A mirror reflected the slide up to a small pair of target screens (ground glass) that had reference lines for both vertical and horizontal adjustment, also guides to indicate the window location on the screen.

Since the projection distance was less than two feet, a pair of relay lenses were included in the optical train so the slides were focused on the target without altering the projector screen focusing adjustment. On such a small screen (about two inches

square) they couldn't sharpen every slide for the variations in mount thickness, but as you recall only a few had to be focused on the big screen and then usually when a cardboard mount followed a glass mount.

Because of the gadget, and the skill of the operators, there wasn't a single case of vertical misalignment in more than 400 slides. The only lateral troubles we had were when high contrast subjects provided a right-eye ghost that really bothered me only in that shot with the million golden globes. I didn't mind the double-edged window when they took the ghost away. I think their idea of masking the screen to kill that, and registering to kill the ghosts for the salon showings will prove to be very practical.

I enjoyed judging with both you and Tom Miller. I feel we were less out of line on our mutual likes than in most judgments. Only a few slides went down the drain that I would have retained, and I don't think you lost out on very many.

Since returning home I've been re-reading Bob McIntyre's article in the January Journal. I don't think Bob would find much fault with our selections, even though we tossed out a few of his favorites, but those we did get tough on because although they were interesting experiments, they didn't follow rule two: good technical quality. Too bad so many close shots had to lose out, but we couldn't keep them in just because they solved technical problems when they didn't solve them well.—Don.

Individual Competition February Contest

The jury, consisting of Conrad Hodnik, A. T. (Ted) Lewis and Pearl Schwartz Rice, APSA, selected from 152 stereo slides submitted in the February contest the following winners:

First (Silver Medal)—John Obal
Sands of Alamosa

Awards—

J. T. Chord—Oregon Pampas Grass
Henry H. Erskine—Lily Pads
A. E. Phillips—Roses Are Wet

Honorable Mentions—

Victor Pagel—Frosted Bulbs
Julius Wolf—Wondrous Louise
Earl Krause—Ice Spray
A. E. Phillips—Two Roses
James O. Milmo—Motif Number One
Earl Krause—Fire at Rene Sunny-sacks
Frank E. Rice—Land and Sea
D. W. Ebeling—Christmas
T. S. Needels—Colorado Summertime
Ed Hale—Peacock Beautiful
Henry Erskine—Git Along
James O. Milmo—Wheels of Fortune

Deadline for next contest May 15. Send slides, return postage and sticker to Chairman in Charge, Frederick T. Wiggins, 438 Meacham, Park Ridge, Illinois.

Circuits—to Improve Your Photography

Obey That Impulse: Send your name and address NOW to L. B. Dunnigan, 519 S. Vermont, Royal Oak, Mich., so you'll be included in the new stereo slide circuit he's making up. Don't be a Stereo Wallflower; join the crowd and enjoy the best part of your Division membership. You don't have to be an expert to have a good time in these circuits, but you will be one before long if you join. Nowhere else in the world can you get the helpful advice you'll receive from fellow members; and seeing their work will be of great value to you. The Division provides this activity free; all it expects you to do in return is take part. "Write Red and enroll." . . . L. B. D.

Keystone — An Institution

Throughout the stereo photography dark ages—from the exit of grandmother's parlor viewer to the recent mass production of stereo cameras—there were a few who kept the faith, who were sure that stereoscopy would always remain the most convincing illustrative form. The Keystone Co. of Meadville, Pa. and its president, George E. Hamilton was one of them.

There never has been a time in the 60 years of its existence that Keystone was not actively producing and distributing stereographs to schools and libraries. Visual aid materials in the fields of science, geometry, geography, sociology and psychology were offered from a backlog of a million negatives, accumulated over the years.

Twenty years ago the company began to develop a line of equipment and special stereograms for the use of oculists in eye testing and training. (A person is not born with the gift of using his two eyes together. It must be learned.) Stereoscopy is recognized in ophthalmology as an important aid in a training program.

A delightful report on the history of stereo photography, its uses in education and medical practice, and the part Keystone has played in it was given in an address by George E. Hamilton before the Newcomen Society of North America entitled "Oliver Wendell Holmes—His Pioneer Stereoscope and the Later Industry". A limited supply of copies of this address is available for those who send their requests to Mr. Hamilton. You might ask also for other informative Keystone pamphlets, such as "The Stereoscope and the Lantern Slide in Education."

Keystone has not yet taken on stereo transparencies in color. But, who knows, what their next catalogue may show!—FER

To Lower Experimentation Cost

Tommy Thomas, creator of "Stereolusions" makes this very interesting suggestion in the BEVERLY HILLS STEREO-SCOPE, publication of the Beverly Hills Stereo Club.—(He calls it the "negative approach".) Load your stereo camera with black and white re-load film—at 69¢ for 29 doubles. Practice up with all the special effects you can think of—double exposures, whirling lights, a boy standing on your hand, a girl in a picture frame or what not. Develop the film, cut and mount the negatives in Stereo, and view exactly as if they were positives. Then when you come to use the more expensive color film you'll have most of your wasted film behind you—FER

Views on Bwana Devil

W. V. Schleeter, of Houston, Texas, sends in some interesting observations on seeing the Bwana Devil show:

The first half of the picture was well synchronized when I saw it, but the second half suffered considerably. The spear thrown "out into the audience" was not at all real (very few squealed in terror). And the jumping, twisting, turning devil dancers with long white plumed headdresses shot in rapid action with many closeups were a hodge-podge of jumbled images which the eyes or brain could not integrate. One's impression of "Bwana Devil" could depend entirely on how well the projectionist synchronized the two films.

Another factor in the stereo treatment that I disliked was their treatment of image separation. As you know, this stereo camera consists of two standard cameras pointed at each other, but able to film the scene in front through 45° mirrors. These mirrors are pivoted to swing slightly enabling the two lens fields to converge on nearby or close objects. When projected, this shifting of convergence cause the right and left images of the center of interest to coincide on the screen, while the unimportant foreground or background images will be separated, sometimes quite widely. This manipulation brings about divergence when one glances at the distant background in a scene where the cameras were "focused" on a close up, and for me, fusion of the right and left images was at times difficult. It was the inventor's idea that one could watch the screen without glasses and see a pretty good central figure while the foreground and background would be quite blurred by the duality and separation of images. It was also stated that this would reduce the eye strain since, in looking at the screen, one's eyes would focus and converge at the same distance.

I disagree with the above assumption, I would prefer the two images of the most distant object in any scene to be separated by no more than the average interpupillary (2½"), and let the closeup images cause the eyes to converge normally. This would cause greater convergence, but never divergence even when one examined the scene behind the center of interest (or focus).

L. B. Dunnigan, FSG, comments further (see also February issue):

Although the publicity on "Bwana Devil" gives the impression that the three-dimensional shooting was done in Africa, and Oboler and his associates try to answer questions in a manner that will continue this misunderstanding without actually saying so, the truth is that all stereo photography was done on a California ranch near Hollywood. Where actual African scenes (filmed four years ago) were introduced, they were two-dimensional pictures appearing on a screen behind the foreground subjects. In ordinary movie production this is known as a process shot.

Oboler's explanation is that "everyone knows there is no stereo vision farther than a hundred feet" and that thus a planar screening of background material will appear the same as it would if shot in three dimensions. At first thought this would appear to make such process shots usable in stereo movies, even though most experts place stereo infinity somewhere in the neighborhood of 700 yards instead of 100 feet,

based on 20 seconds of arc for eyes separated 65 mm. and having 20-20 vision. But Oboler's technicians overlooked one very important point which makes such process shots pretty much worthless in stereo.

The distance recognized by the viewer as lying between a foreground object and one in the background is determined by the parallax in reference to these two objects as compared with the same parallax in the other half of the stereo pair. When an actor stands, say three feet in front of a screen on which is a picture, his position in space in relation to the background picture will be determined by the parallax in reference between a part of his body and some point in the background picture. Obviously this parallax cannot be the same between two points separated by three feet and the same two separated by several hundred. So the actor appears to be just where he is—three feet in front of a flat picture.

Because this flat picture blends into the foreground picture and the objects it contains are small enough to appear at a great distance, the subjective reaction somewhat cancels out the results of parallax alone, but the average spectator is aware that "something is wrong." In some of the process shots in "Bwana Devil" the combination of flat, dubbed-in background and foreground action dovetailed well enough to pass inspection by the less critical, in others it was very apparently a fraud. And as with nearly all process shots, the foreground lighting seldom matched exactly that of the flat picture on the screen, causing further lack of naturalness.

Next — Stereo Sound

Stereo Sound—the application of the familiar stereo principal to audio sound reproduction appears to be ready for general use. TIME magazine on November 10th devoted a long article to it, and the January POPULAR SCIENCE does likewise. Three record manufacturers are now producing Binaural long-playing microgroove Stereo recordings designed to be played with two pickup arms, two amplifiers, and reproduced through two speakers located 10 or more feet apart. With Stereo sound, sounds appear to originate in mid-space between the two speakers, and come from the right or left, close or far just as in the original source. Besides this extremely realistic quality of sound results, with the absence of echoes, despite the live quality of the sound. Volume level appears to be much louder with the gain control turned much lower than for the usual monaural recordings. From THE STEREO VIEW, publication of the Stereo Camera Club of East Bay, Alameda, California.

(Ed. Note: Magnecord has had a dual tape recorder (twin-track) on the market for more than a year. Several other tape manufacturers also offer stereo recording equipment.)

Try Your Work in Competition

April 15 is the deadline for sending stereo slides to the St. Louis International Exhibition of Photography. Send 4 slides and \$1 to F. C. Kirby, Room 512, Missouri Pacific R.R. Building, St. Louis 3.

Before May 15 send 4 slides for the next SD Individual Slide Competition. See box on this page for directions.

Begin now to think about which 4 slides you will send to Los Angeles for the Annual PSA Stereo Show in August. Entry forms will be out later.

And don't forget—Messrs Sorenson and Wolfe (see box on this page), two experienced stereophotographers, are ready to receive some samples of your work and give you helpful criticisms.

Comments from Slide Circuit Notebooks

When all light areas in a picture are at the bottom and all dark areas at the top, the arrangement usually is rejected by our sense of the rightness of things through long habit of having our light come from above. This approach is not always wrong, but usually it helps destroy the dimensional quality we are trying to achieve—MAX SORENSON

Subject matter that intimately concerns us is always good for personal record shots, but we should be doubly suspicious of our own judgment when we consider entering it in competitions. The judges, unable to read in the pictures our own experiences, are likely to be rough on them—R. L. MCINTYRE

Stereophotomicrography (?)

We are having requests for information on how to make photomicrographs in stereo. Will someone who has been working in this field write an how-to-do-it article on it? We guarantee publication.

Club Member Participation

The Chicago Stereo Club for several of its meetings each year asks 10 members to show and comment on 12 slides each. Early in the year a questionnaire is given each member, asking if he is interested in bringing slides, and if so, what kind—portraits, mountain scenes, trick shots, close-ups, travel, etc. With this information the program chairman can easily make up an interesting program at any time.

STEREO DIVISION SERVICES DIRECTORY

Personalized Slide Analysis

Max Sorenson
1119 E. Andrews, Fresno, Calif.
Paul J. Wolfe, AFSA
124 E. Jefferson, Butler, Pa.

Slide Circuits

L. B. Dunnigan
819 S. Vermont, Royal Oak, Mich.

Individual Competitions

Frederick T. Wiggins, Jr.
438 Meacham, Park Ridge, Ill.

Stereo Clubs

Earl Krause
5706 S. Harper, Chicago 37, Ill.

Large Size Stereograms

Wheeler W. Jennings
124 Laredo Way, St. Petersburg, Fla.

Master Mailing List

Jack Stolp
282 Bellehurst Dr., Rochester 17, N. Y.

Bulletin

Frank E. Rice, AFSA
228 N. LaSalle St., Chicago 1, Ill.

Representative TD Committee

J. A. Norling, FPSA
245 W. 55th St., New York 19, N. Y.

Stereo Reviews

W. C. Millar
107-23 Monterey St., Queens Village 9, N. Y.

Convention Stereo Program Chairman

Roy Haines
147 N. Hamilton Dr., Beverly Hills, Calif.

TECHNICAL DIVISION

The Executive Committee of the Technical Division met in Rochester on February 12. As usual, the attendance was very good, there being about 20 members present. Dr. Wightman called the meeting for 9:00 A.M. Aside from an hour and a half out for lunch, the Committee was in continuous session until 5:30 P.M. The meeting was resumed at the Genesee Valley Club for dinner, by courtesy of the Eastman Kodak Company. After the dinner most of the members went on to the George Eastman House to attend a meeting of the Rochester Technical Section of the TD. There were two speakers at the Section meeting. S. J. Begun of the Brush Development Corporation, Cleveland, Ohio, discussed "Memory Methods for Picture Recording." The Brush Development Corporation has been working on a method of recording pictures on magnetic tape in the form of electrical impulses which can then be "played" via television. Mr. Begun intimated that it wouldn't be very many years before pictures for television broadcasting would be recorded on magnetic tape rather than on photographic film.

The second speaker was Garland C. Misener of Ansco, Binghamton, New York, who discussed "Motion Picture Production Techniques." Mr. Misener gave a very interesting talk and showed a new motion picture on the atom which had been produced on Ansco color film.

The next meeting of the Rochester Section was scheduled at the George Eastman House for March 12. Dr. James G. Baker of Harvard College Observatory discussing "Recent Progress in Aerial Photography" and Mr. John C. Milligan, Kollmorgen Optical Corporation, Northampton, Massachusetts, discussing "Submarine Periscope Photography" and showing a U.S. Navy film, "The Silent Service."

The Boston Section had a meeting on February 26 at which Lloyd E. Varden discussed "Equipment for Continuous Printing and Processing of Color Prints."

The March meeting of the New York Section was held on March 4 in the Engineering Societies Building, 29 West 39th Street. Mr. Halpern of the Lanston Monotype Machine Company, Philadelphia, discussed "Photographic Type Composition" and Mr. Freda of the Evans Color Laboratory, Forest Hills, New York presented "Current Trends in Photographic Color Processes."

Allie C. Peed, Jr., formerly of the Kentucky Highway Research Laboratories, has joined the Sales Service Division of the Eastman Kodak Company. Al was one of the speakers at the New York Convention and also addressed the Rochester Section at their December 11 meeting. We send Al our best wishes in his new position.

Next meeting of TD Executive Committee will be at the Lighting Institute, Nela Park, Cleveland, on Friday, May 1. There will probably be a meeting of the Cleveland Section that night and all TD and PSA members are invited to attend both meetings.

Purr Award



Of course, kittens are cute and to a cat club all kittens are cute, in fact all cats are cute. So they scan the ads each year to find the nicest cat or kitten picture, and when they find it the Empire Cat Club presents its Purrity "Top Purr Award" to the company sponsoring the ad. This year it was Ansco which used this illustration under a headline "Rain or Shine, You Can Call Them Purr-fect!"

Salon Calendar

Salons Agreeing to Follow PSA Recommendations

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have initial Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

On Exhibition

PITTSBURGH (M,T) Exhibited Mar. 20 to Apr. 19 at Carnegie Institute Galleries. Data: Walter R. Kneeland, 3658 Perryville Ave., Pittsburgh 14, Pa.

DETROIT (M,T) Exhibited Apr. 7-26 at Institute of Arts. Data: Eason L. Chun, 16260 Turner Ave., Detroit 21, Mich.

SOLIHULL (M,C,T) Exhibited April 11-18 at Malvern Hall. Data: C. D. Pain, 71 Beaks Hill Rd., Kings Norton, Birmingham 30, England.

SEATTLE (M) Exhibited at Art Museum Apr. 8 to May 3. Data: Arthur Henning, 4516 E. 60th St., Seattle 5, Wash.

SOUTH AFRICA (M) Exhibited during May at Johannesburg, then other cities. Johannesburg Photographic and Cine Society, PO Box 7024, Johannesburg, So. Africa.

MARINE (M,T) Exhibited March 22 to April 17 at Mariners Museum (Newport News) and part of show during May at Smithsonian Institution (Washington, D. C.). Data: R. A. Myers, 1609 E. Warwick Rd., Warwick, Va.

LOUISVILLE (M,T) Exhibited Apr. 25 to May 1. Data: Ernest F. Humphrey, 4722 Burkle Ave., Louisville 14, Kentucky.

Open for Entries

BOSTON (M) Closes Apr. 6. Exhibited May 3-10 at Club. Data: Miss Lillian Donnelly, 15 Avalon Rd., Milton 87, Mass.

MIDLAND (M,T,C,L,S) Closes Apr. 6. Exhibited July 4-25 at Museum and Art Gallery. Data: Geo. V. Hillson, Gordon Cottage, Clive Rd., Bromsgrove, Worcestershire, England or C. A. Yarrington, 50 Church St., New York 7, N. Y.

ST. LOUIS (M,C,T,SS) Closes Apr. 15. Entry fee \$2.00 for prints. Exhibited Apr. 29 to May 13 at 84th, Barr and Faller. Data: Fred C. Kirby, 512 Missouri Pacific Bldg., St. Louis 3, Mo.

CINCINNATI (M,T) Closes Apr. 18. \$1.00 fee plus return postage. Exhibited May 6-29 at Art Museum. Data: Ray Tiedinger, 3875 Kirkup Ave., Cincinnati 12, Ohio.

SYRACUSE (M,C,T,SS) Closes Apr. 20. Fee \$1.00 and return postage. Exhibited May 6-29 at Museum of Fine Arts. Data: Allen Ruch, 1421 Buttertut St., Syracuse 8, N. Y.

ROCKFORD (M) Closes Apr. 23. Exhibited May 1-30. Data: Laurence M. Marsh, M.D., 1628 Harlem Blvd., Rockford, Ill.

BERGEN COUNTY (M,T) Closes Apr. 25. Exhibited May 10-24 at Young Men's Hebrew Association. Data: Geo. J. Manz, 37 Homestead Pl., Bergenfield, N. J.

FINGER LAKES (M,T) Closes May 19. Exhibited May 23 to June 20 at Museum. Data: Auburn Camera Club, Cayuga Museum, Auburn, N. Y.

MYSCORE (M,S) Closes May 27. Exhibited July 4-19. Data: C. Varadhan, The Crags, Seshadripuram, Bangalore 3, India.

BALTIMORE (M) Closes May 29. Entry fee \$2.00. Exhibited June 28 to Aug. 9 at Museum of Art. Data: Frank G. Southworth, 4320 Eldone Rd., Baltimore 29, Maryland.

QUEBEC (M) Closes May 31. Exhibited June 27 to July 11 at Provincial Museum. Data: La Photo Club de Quebec, P.O. Box 1151, Quebec, P. Q., Canada.

SOUTHWEST (M,T) Closes June 5, T June 12. Exhibited June 26 to July 5 at San Diego County Fair. Data: R. J. Smith, 4260 Etheldra Place, San Diego 16, Calif.

EDMONTON (M) Closes June 15. Exhibited July 13-18 at Exhibition Grounds. Data: Jack House, 10155 102nd St., Edmonton, Alberta, Canada.

MEMPHIS (M) Closes June 25. Exhibited July 4-25 at Art Gallery. Data: H. C. Wilson, P.O. Box 1350, Memphis, Tenn.

PSA (M,C,T,SS, MP) Closes July 6. Exhibited Aug. 3-9 in Los Angeles; Sep. 3-13 in Sacramento. Data: R. F. Nelson, 2 Orange Grove Terr., Burbank, Calif.

CLEVELAND (M,T,S) Closes Sep. 19. Exhibited Oct. 12-30 at Higbee Galleries. Data: Mrs. Mary J. Matheson, 12317 McGowan Ave., Cleveland 11, Ohio.

Other Salons On Exhibition

RUNCORN (M,L,T,S) Exhibited Apr. 8-11 at Technical Institute. Data: Alan A. Brierley, 14 Albany Terrace, Runcorn, Cheshire, England.

CHARLEROI (M) Exhibited Mar. 28 to Apr. 12 at Salle de la Bourse. Data: R. Populaire, 18 rue J. Destree, Charleroi, Belgium.

HANDWORTH (M,L,T) Exhibited Apr. 23-May 2. Data: Jas. T. Parry, 9 Wretham Rd., Handworth, Birmingham 19, England.

PORTO ALEGRE (M) Exhibited beginning May 1. Data: Associacao Rio Grandense de Fotografos Profissionais, Rua Dr. Flores 246, Porto Alegre, Rio Grande do Sul, Brazil.

LYON (M) Exhibited Apr. 25 to May 31. Data: Andre Longere, 2 rue Flesselles 2, Lyon, France.

Open for Entries

HARPENDEN (M,A,S,L,T) Closes Apr. 4. Return postage but no fee. Exhibited Apr. 27 to May 2 at Public Hall. Data: R. V. Roberts, "Reverton", Topstreet-Way, Harpenden, Hertfordshire, England.

BIRKENHEAD (M,C,T) Closes Apr. 15. Exhibited May 4-9. Data: A. Humphreys, 4 Withert Ave., Rebbington, Cheshire, England or C. A. Yarrington, 50 Church St., New York 7, N. Y.

BARCELONA (M,C) Closes Apr. 15. Exhibited during June. Data: Agrupacion Fotografica de Catalunya, Duque de la Victoria 4, Barcelona, Spain.

WALES (M,A,T) Closes May 1 (entry forms) and June 13 (prints). Exhibited Aug. 3-8. Data: Royal Natl. Eisteddfod of Wales 70 High St., Rhyl, Flintshire, Grest Britain.

BLACKPOOL (M,S,L,T) Closes May 9. \$1.00 plus return postage. Exhibited May 30 to June 20. Data: H. Denis Keighley, 92 Talbot Road, Blackpool, Lancashire, England.

LEA VALLEY (M) Closes May 15. Exhibited June 13-20 in Town Hall Waltham Abbey. Data: Edw. J. Carter, "The Hollies", 5 Church St., Waltham Abbey, Essex, England.

SCOTTISH (M,C,T,L,SS) Closes May 30. Exhibited June 20 to July 4 at Technical College. Data: T. D. McCraig, 9 Scott Crescent, Galashiels, Scotland.

EDINBURGH (M) Closes July 7. Exhibited Aug. 15 to Sep. 5 at YMCA Exhibition Hall. Data: G. D. Cruickshank, 16 Orchard Road, Edinburgh, Scotland.

ANTWERP (M) Closes July 15. Data: J. Borrenhergen, 265 Dambrugge St., Antwerp, Belgium.

LUCKNOW (M,C,T) Closes Oct. 15. Exhibited Nov. and Dec. Data: V. P. Amateur Photographic Assn., 63 Yahiapur, Allahabad 3, India.

ORLANDO (M) Closes Nov. 2. Limited to entrants in nine SE states of USA. Entry fee \$2.00. Exhibited Nov. 15-23. Data: Jane A. Helm, 1124 W. Yale Ave., Orlando, Florida.

NOTE FOR SALON SECRETARIES: Send all salon notices to R. L. Mahon, 260 Forest Avenue, Elmhurst, Illinois at earliest possible date. You need not wait for your printed forms; a letter will do. Mr. Mahon will also supply copies of the Pictorial Division's current Minimum Requirements and the newly revised Recommendations to salon committee chairmen upon request.

Color listings, page 38
Nature listings, page 39

Mr. PSA

There will be a special guest at the Los Angeles Convention. It will be Mr. or Mrs. or Miss PSA. It could be you!

This special guest will be the one person who sponsors the most new members by July 1, 1953. The competition is wide open and it isn't too late to start. Use the application form on page 48, get more from Headquarters, or just put the same information on a separate piece of paper for each new member you sign up. But don't delay . . . get busy right now.

BOOK REVIEWS

The books reviewed here may be ordered from your regular bookseller, your photo store, or direct from the publishers.

Kodak Professional Handbook. Four data books and a selection of 20 sample prints in ring binder. \$4.00. Eastman Kodak Co.

Although this Handbook is intended for the professional, it contains much of interest to the advanced amateur. The Data Book on Camera Technique, for example, has data on lenses and their applications to various types of work; lens selection for 4x5 film; small object photography; accessory lens attachments, etc. Almost half the book is devoted to view camera adjustments for distortion control.

Negative Making has such down-to-earth sections as loading film holders and hangers, exposure indices, processing instructions, basic retouching and spotting and a section on handling 70mm film.

The Data Book on Printing contains much basic information, but one section in particular will interest many amateurs. A chart lists various Kodak papers and toners and a spread in color shows the image tone resulting from various paper-toner combinations. The book is packed with brief hints on a variety of subjects, like quantity prints, titles on prints, murals, etc.

Twenty prints on as many papers provide not only a choice of surface and color, but also an opportunity to relate surface and subject matter. There is also an explanation of why each was chosen. Lighting diagrams for ten of the sample pictures are also included.

The Data Book on Maintenance provides many helpful hints even though the majority of the items are strictly professional equipment.

The Amateur Photographer's Handbook, Aaron Sussman, 400 pp, 116 photographs, 100 drawings, \$3.75. 4th Edition, revised and enlarged by the author and with revisions by Bruce Downes. Thos. Y. Crowell Co., New York.

This book contains more than one would expect in a handbook. It could almost be called a textbook for self instruction. The material is well organized, it is well illustrated and although written with the rank beginner in mind, contains much of use to the advanced worker. It includes color and stereo, darkroom techniques and formulas, a glossary and a comprehensive index.

There is a special chapter for odds and ends of hints that didn't fit well into the continuity of the regular chapters. Basic information is included and practical dope on the use and care of your equipment.

Where and How To Sell Your Pictures, Arvel W. Ahlers, 64pp, 800 market listings, \$1.50. Photographic Publishing Corp., New York, N. Y.

If you are a free-lance with markets al-

ready developed, this book won't mean much to you except as a list of markets.

But it can tell you such significant things as the differences between newspaper and magazine pictures, what size prints editors prefer, how to submit photos by mail, how to query a picture buyer, about model releases, copyrights and ethics. Ahlers can tell you these things because he is a picture buyer, long on Minicam, now on Modern Photography.

The market listings are fresh, each one based on new information from the publication listed. Each listing tells the type of picture the publication buys, how much and when they pay, the size of color they will buy.

We could find only 19 publishers who will buy 35mm color, although many of them will take 2 1/4 x 2 1/4 or 2 1/4 x 3 1/4.

PSA MEMBERSHIP SUPPLIES

Every PSAer will want to wear the insignia of the Society in one of the available forms . . . the buttons, whether alone or on the tie bar or chain, are of rolled gold with enamel filling. The Supply Department also has electros of the insignia in sizes from 1/2" to 1 1/2" for use in printing your personal letterheads, print labels, etc.

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\$2.25

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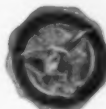
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PICTURE OF THE MONTH, JANUARY



Winter

Second, Group 2

Anders Sten



Study

Frederic Calvert

First, Group 1

Group Place	Title	Entrant	Points	Group Place	Title	Entrant	Points	41.....12	52.....7	40.....1
1. 1st	Study	Frederic Calvert	11	5. 1st	Spring Song	George J. Munz	11	44.....12	56.....7	43.....1
2nd	Dark Man in Your Future	Doris Martha Weber	9	2nd	Waiting for the Rains	V. E. Shimanski	9	4.....11	5.....6	48.....1
3rd	The Portal	T. S. Hall	7	3rd	Canada Jay	Ralph Jackson	7	12.....11	22.....6	34.....1
H.M.	The Shape of the Lock	Dr. C. F. Cochran	6	H.M.	Twig in Ice	Edward Hutchinson	6	20.....11	57.....6	
H.M.	Mountain Cattle	Caryl R. Firth	6	H.M.	Full Flight	James T. Johnson	6	Portrait		
H.M.	First Snow	Alice Igersheimer	6	H.M.	Fall In	Dr. John A. McNab	6	1.....18	8.....11	3.....6
H.M.	Moonlight Cruise	Wellington Lee	6	H.M.	Jack in the Pulpit	Edith M. Royky	0	16.....18	19.....11	13.....2
H.M.	Pines Abolt	H. W. Wagner	6	H.M.	Waxen Charm	Doris Martha Weber	0	14.....16	15.....11	4.....1
H.M.	Texture and Beauty	D. H. Wanser	6	6. 1st	Head-end Detail	Ollie Fife	11	7.....13	2.....6	9.....1
H.M.	Mexican Pottery	Hugh B. Watt	6	2nd	Matching Pattern	Frank N. Skinner	9			
2. 1st	High Pressure	Kent C. Martin	11	3rd	Chief Harangues	Edward Hutchinson	7			
2nd	Winter	Anders Sten	9	H.M.	Pipe Fitter's Dream	Ira S. Dole	0			
3rd	The Little Immigrant	J. P. Montgomery, Jr.	7	H.M.	Home Front Effort	Elsie H. Lamminen	6			
H.M.	Finis	Ira S. Dole	6	H.M.	From the Woodpile	Sewell Peaslee Wright	6			
H.M.	Seer's Warning	Don E. Haasch	6							
H.M.	White Spinnaker	Dr. John W. Super	6							
H.M.	The Canvas Man	R. R. Valentine	6							
3. 1st	Seventy Plus	Wm. R. Hutchinson	11							
2nd	Draw, Podner!	C. Bennett Moore	9							
3rd	Diny	Edith M. Royky	7							
H.M.	Cleo	Wellington Lee	0							
H.M.	Love Birds	D. H. Wanser	0							
4. 1st	Charlie	Julia Foss	11							
2nd	Tuneeful Memories	Barbara Haasch	9							
3rd	Old Timer	Barbara Haasch	0							
H.M.	Tess	Walter E. Harvey	6							
H.M.	Harem Maid	Don E. Haasch	0							
H.M.	Joan	Don F. Leung	6							

REMARKS

Trophies and Prizes have been offered by Wellington Lee of New York, Anonymous of New Jersey, Charles L. Wilson of California, A. E. Woolley, Jr., of Louisiana, Eugenia Buxton of Tennessee, Tom Firth of Maryland, and your Chairman. As soon as we get a few more offers we will arrange with the Donors as to just what the Trophies and Prizes will be, and for what they will be offered. We will spread them out to take care of as many different winners as possible.

You better start collecting a few points, and you better start now, they may come in handy!

The Deadline for receiving prints is the 20th of each month, and those received after this date will be held over for the following month. This makes it much easier for your Committee, and you will get the scores more promptly.

When you write your Class on the back of the print, we enter it in the most suitable Group, but you can always specify which Group you prefer and we will carry out your

(Continued on page 46)

JUDGES

Pictorial: O. E. Romig, FPSA, Pittsburgh, Pa.
Portrait: W. Earl Burnell, M. Photog., Sarasota, Fla.
Nature: Gottlieb Hampfler, FPSA, Kennett Square, Pa.
Personal: Dr. C. F. Cochran, FPSA, Chicago, Ill.

CUMULATIVE PORTFOLIO SCORES

Pictorial

2.....25	30.....11	21.....2
19.....21	49.....11	55.....2
25.....18	31.....10	3.....1
6.....17	34.....10	8.....1
9.....16	42.....10	16.....1
13.....16	45.....10	24.....1
7.....15	33.....9	28.....1
27.....15	65.....8	29.....1
36.....12	38.....7	37.....1



Spring Song

First, Group 3

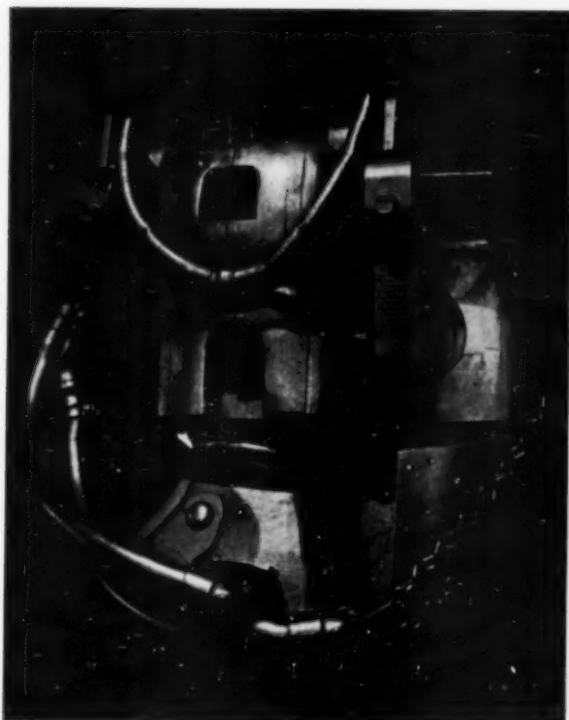
George J. Munz



Charlie

First, Group 4

Julia Foss



Head end Detail

First, Group 6

Ollie Fife



Seventy Plus

First, Group 3

Wm. R. Hutchinson

Picture of the Month

(from p. 44)

instructions. We use our own judgment only when you don't use yours.

It is difficult to understand why many more of the Portfolio members are not sending in prints; every Entry rates a Point whether it wins a Place or not, and this Point is credited to all the Portfolios listed on the back. So many of you want to know from time to time what the PSA is doing for you and what you get for your ten bucks that we can give you one answer right here—this is ONE thing the PSA is doing for you, and from the many letters we have received we believe it to be interesting and worth while. Here it is, folks, but we can't cram it down your throats, you must do at least a little to help yourselves!

Many Portfolios are most interesting to their members, who are having a lot of fun at the same time they are improving their work. It is easy to point out just which ones they are; they are the leaders in the Picture of the Month Ratings! They have gone into the Activity as Portfolio Teams, with a large percentage of their members sending in prints and helping each other get started. Other Portfolios are not particularly interesting to anybody, they are apathetic groups headed by apathetic Commentators and just about the last word in futility! The members are just going through the motions of Portfolio Work with no real interest in it, and it is no wonder they are not getting anywhere.

Folks, snap out of it! Your Chairman has acted as Emergency Commentator in enough different Portfolios to know that every one of them has in it several interesting people who can make pictures good enough to finish the Group in the First Ten if they really want to do it. If your Portfolio can only start perking as a Team you are going to have more interest, more fun, and make better pictures. What has your Commentator been doing? His prints count for the Portfolio the same as yours, and if he isn't on the job you can always get up on your hind legs and holler! The records show that as soon as a Commentator takes a real interest in how high his Portfolio will finish in the Picture of the Month, it starts to climb and everybody has a good time giving it an extra boost.

You can have a really interesting Portfolio or you can just go through the motions and get nothing out of it at all. The Chairman of the Picture of the Month probably shouldn't worry about it, maybe it is none of his business, but doggone it, folks, you are pretty wonderful people and deserve the best he can offer you, if only you will take advantage of it!

JOHN R. HOGAN, Chairman.

Photochrome Club of San Francisco brings us the following bit of wit and wisdom—

At meetings of clubs, by an effort of will

I always contrive to keep perfectly still.

For it takes but a word of annoyance or pity

And Wham!, there I am on another committee.

MOTION PICTURES

About 20 years ago RCA marketed a home recording camera in two models, one for direct (non-electronic) recording on 16mm, the other with an electronic hook-up and mike. The camera was a flop. Why?

Technically it worked. The recording was as good as could be done on 16mm at that time, outside the laboratory.

It flopped because the results were not what the amateur wanted, not when he compared the quality with that of sound in the theaters or on his radio. The fault did not lie entirely within the equipment. Most of the fault was in the user.

A recording system has only one ear, as a camera has only one eye. Our personal recording system, based on two spaced ears and an internal blending and selection system provides each of us with stereo sound. We can tell, without thinking, from what direction and distance a sound has arrived. We can select the sound we want to hear, within limits, and reject other sounds, even though they may be slightly louder. In audionics they call this binaural, in photography stereo.

If you should lose the hearing in one ear, as I did for several years, you quickly discover what a blessing two-eared sound is. If you have two good ears and want to find out what a one-eared man hears, listen to an outdoor radio pick-up. The street noises blend together in a terrific roar that drowns out nearby speech. Wind whistles across the mike with a shushing sound.

If the same pick-up system is hooked to a 16mm recording system instead of a radio the same faults are found.

That, gentle reader, is the basis of the recording troubles that make sound recording more difficult than picture recording.

You need more skills for good recording than you do for good picture making!

But strangely, if you thoroughly understand the inverse square law, and you should if you have ever done much work with artificial light, you can eliminate a lot of your troubles by applying it. The same law works . . . the one that says the intensity varies inversely as the square of the distance.

Given two lights of equal strength, equidistant from the subject, say four feet, each will provide equally intense light on the subject. Draw one back to six feet and the

drop-off in intensity (illumination) is the inverse ratio of the squares of the two distances. 4×4 is 16 and 6×6 is 36. Instead of the ratio being as 4 is to 6, it is now as 4 is to 9! The light at six feet sheds only $4/9$ th as much light on the subject as the one at four feet. (Where did we get that 9, you ask. Divide 16 and 36 by 4 and you get 4 and 9).

How do lights apply to recording. Only as an example.

If the distance from lips to mike is four inches, and the mike is beside your projector as you record, say a foot from the noisy gears, if your voice has the same strength as the projector, the projector noise will be $1/9$ th as strong as your voice in the recording.

This will be too loud. Move the mike to a distance of two feet from the projector and keep your lips at four inches. The noise ratio has been boosted to 36. If you move the mike six feet away, and maintain your lips at four inches distance, the ratio becomes 324:1.

This simple fact is one of the secrets of good recording. It is so obvious that most people overlook it.

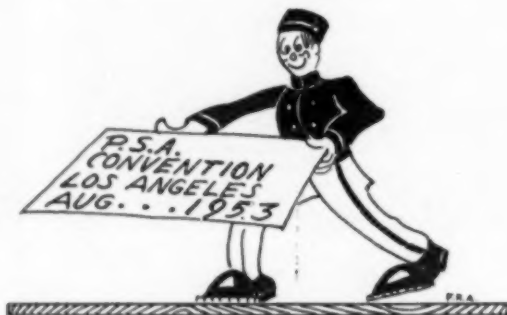
However, there must be a fly in the ointment, there usually is! The calculations have considered only direct sound. They ignored reflected sound, and that you just cannot do. Frankly, control of sound reflections is one of the most important steps. Theaters spend thousands to eliminate echo pockets and hard surfaces. Studios are built with a live end and a dead end so control can be achieved.

You needn't spend anything but brains.

If the room where you record is covered by hard plaster surfaces and had floors, it is not necessary to do a costly insulating job on the room. (We're considering only projector-type magnetic recording right now). Insulate the projector! Put an absorbent pad on the table under it, your wife's sponge-rubber kneeling pad, or several pieces of tread rubber cut from an old tire, or best of all, a couple of blocks of refrigerator cork.

The insulation will reduce the tendency of the table to act as a sounding board and broadcast machine noise to all corners.

If you can swipe a rug cushion from your wife, arrange it as a shield around and over the projector. Leave the operating side



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